Kine WEEKLY

FILM DUTIES: TRADE CAMPAIGN

See page 3

"THE BEST BRITISH FILM SO FAR . . . EVERY REASON TO HAIL THIS AS A TRIUMPH."
Daily Sketch

"IT WILL OUTLAST IN YOUR MIND THE LAST TEN FILMS YOU HAVE SEEN AND THE NEXT TEN PICTURES YOU WILL SEE."
Daily Telegraph

"WHETHER YOU SHOW IT ON EARLY RELEASE OR A YEAR HENCE OR MORE, IT WILL STILL BE ONE OF THE GREAT FILMS OF THE CENTURY."
Faulkner's

"IT IS ONLY RARELY THAT I FEEL JUSTIFIED IN WRITING OF A FILM IN TERMS OF UNRESTRICTED ADMIRATION. THIS IS ONE OF THOSE OCCASIONS."
Sunday Chronicle

"THE SORT OF FILM YOU LIKE TO LOOK BACK ON AND SAY 'DO YOU REMEMBER?' . . . IT'S A SCREEN CLASSIC."
Sunday Pictorial

"THE BEST OF THIS YEAR'S AND, FOR THAT MATTER, ANY OTHER'S. MOVING MASTERPIECE OF UNIVERSAL APPEAL—A BOX-OFFICE CERTAINTY FOR ALL CLASSES AND AGES."
Kinematograph Weekly

"WHEN HUNDREDS OF FILMS MADE ARE FORGOTTEN, THIS WILL STAND OUT AS AN IMMORTAL. FILMS MAY COME AND FILMS MAY GO BUT THIS COULD GO ON FOR EVER."
All Films Review

"REVIEWING THIS PICTURE IS AN UNFAIR STRAIN ON A CRITIC'S SUPERLATIVES. M-G-M HAS GIVEN US A SCREEN MASTERPIECE . . . EVERYBODY SHOULD SEE IT."
Daily Herald

ON EVERYBODY'S LIPS.....

turn over !

London Shorts

"HELLO MR. CHIPS"

(for a 3rd great week at the Empire)

and Goodbye to Box Office Blues!

IDEAL KINEMA EXHIBITION NUMBER With This Issue

Kinematograph WEEKLY

No. 1679 Thursday, June 22, 1939. Vol. 268

MANAGERS' TRAINING COURSE See page 44

PATRONS' AID ENLISTED IN FIGHT AGAINST FILM TAX

Country-wide Screen Propaganda

VIGOROUS ACTION BY COMBINED TRADE INTERESTS

PAUL KIMBERLEY, to whom credit is due for the swiftness with which the trailers were produced

Big Press Campaign

FOR THE FIRST TIME IN HISTORY THE KINEMA SCREEN IS BEING EMPLOYED AS A PROPAGANDA MEDIUM IN DEFENCE OF THE INDUSTRY.

This is one outcome of a meeting held on Tuesday in London of all sections of the Trade at which it was decided to initiate a vigorous whirlwind campaign against the new Budget taxes, which are contended to be uneconomic, unjust and unwise.

The following methods of bringing the kinema case against the new taxation before the public were adopted and put into instant operation:—

Trailers 75 ft. in length have been sent to every kinema.

Advertisements have been inserted in national and provincial papers.

Representatives of the Press have had the unfair incidence of the taxes explained to them at a special conference, and M.P.s have been interviewed to enlist support against the taxes when they come before the House of Commons Committee to-day.

Forty-five negatives of the trailer were made by leading laboratories on Monday evening and copies were in the hands of West End theatres early on Tuesday. Fifteen hundred copies were despatched on Tuesday, and received by kinemas as far away as Scotland for screening on Tuesday evening. By Wednesday morning the whole 4,000 theatres had been supplied.

The trailer, which was 75 ft. long, read:—

YOUR ENTERTAINMENT IS TO BE TAXED AGAIN.
WHAT THE PROPOSED FILM TAX MEANS TO YOU.
FEWER FILMS FOR YOUR ENTERTAINMENT.
SHORTER PROGRAMMES.
SHORTER NEWSREELS.
MORE UNEMPLOYMENT AMONGST FILM WORKERS.
URGE YOUR M.P. TO VOTE AGAINST THE PROPOSED FILM TAX.
WRITE TO YOUR MEMBER OF PARLIAMENT IMMEDIATELY AT THE HOUSE OF COMMONS, LONDON, S.W.1.

At the meeting with the Press at the Trocadero, D. E. Griffiths outlined the Trade's opposition to the tax, Arthur W. Jarratt, E. T. Hinge, G. H. Elvin and M. Neville Kearney supplying additional matter affecting sectional interests.

Mr. Griffiths said that for the first time in its history the Trade had decided to put its case before the public through the medium of the Press.

Millions for Treasury

In addition to the ordinary tax upon profits the Industry was already paying £6,000,000 per annum in Entertainments Tax and contributing as much as 12½ per cent. to charity from its Sunday takings.

The new taxes were uneconomic, unjust and unwise.

Mr. Hinge spoke of the difficulty of passing on the tax (which the renters proposed to pass on to the exhibitor) on to the public, and said that to do this would mean dearer seats, shorter programmes and economies in the labour employed. These policies were dangerous.

G. H. Elvin spoke of the effect of the tax upon labour already very hard hit by the slump in production; if fewer films were imported, as seemed probable, it would mean less employment in laboratories. It had been calculated that this would mean a fortnight's less employment per annum in each laboratory. Studio employment, already low, would be affected still more prejudicially.

Mr. Jarratt said that about 180 films of the cheaper kind which had been the backbone of entertainment in the smaller houses would be shut out of the country because the

Continued on page 5

Royal Tour Film Destroyed

BY ORDER OF THE CHANCELLOR

A REMARKABLE result of the imposition of the sixpence per foot duty on newsreel film is that the newsreel companies to whom the record of the Royal Visit to Canada and the United States was consigned were obliged to redispatch sequences which they were unable to use to France to be destroyed there.

Customs officials at the Bonded Stores refused permission for the films to be destroyed in this country, and at a cost of about £1 per thousand feet the unwanted film had to be reshipped to France as the nearest country where it could be destroyed to the satisfaction of the Customs.

This loss is irreparable. In normal circumstances a larger proportion of this invaluable record of Royal progress would have appeared in newsreels and further lengths retained for library use for future use in reviews and records of the Royal Family. At 6d. per foot this course was impossible; even as it was, the newsreel interests accepted more than would otherwise have been the case, from a sense of patriotic obligation.

"This diminution of import which has been forced upon us," said W. J. Gell, controller of the Pathé newsreel, "has other far-reaching effects. We exchange foot for foot with other countries, and thus pictures of events happening in Great Britain will receive diminished screenings abroad, simply because we cannot afford to take a greater bulk of foreign news film.

"Even as it is, every thousand feet which we accept means a thousand sixpences (£25) out of our pockets, while Americans taking a thousand feet of British film only pay a thousand cents (just over £2) for import into U.S.A. France and Germany have no import tax on film."

Publicists are bemoaning the fact that at a time when the King's visit to America and Canada provides this country with the biggest publicity opportunity it has had for years, such an opportunity should have been rendered almost negligible by the imposition of a tax imposed without understanding of its effects.

STANLEY STILL SILENT ON QUOTA

Commons Question Falls on Stony Ground

In the House of Commons on Tuesday HARRY DAY asked the President of the Board of Trade if he would give particulars of any further recommendations that had now been made to him by the Films Council for the purpose of introducing legislation to vary the Quota Clause for either exhibitors or renters who were so affected, and what action he proposed to take.

OLIVER STANLEY said he had nothing to add to the answer which he gave to the Honourable Member on April 4.

Mr. DAY: "In view of the great difficulties which both exhibitors and renters in this Trade are experiencing with these quotas, will the Rt. Hon. Gentleman not ask the Films Council to look further into the matter?"

Mr. STANLEY: "I have no doubt that the Council will make a further report before the date on which statutory action is to be put into operation, by which time they will have had sufficient experience of the working of the Act."

Mr. DAY: "Is the Rt. Hon. Gentleman aware that many kinema theatres will be closed before that date?"

There was no reply.

Bedford Reverts to Harry Day

The Bedford, Camden Town, which was leased some years ago by A.B.C. from Harry Day, will revert to its original control on Monday.

A combined programme of feature films and newsreel subjects lasting three hours is announced by the new management, which proposes to redecorate and reseat the premises.

Future prices are: 3d., 6d. and 1s., after 3.30 p.m., and 2d., 4d. and 6d. for matinees.

Labour Minister to See Operators at Work

The Minister of Labour (Ernest Brown) is to pay a visit of inspection to the projection rooms of two London kinemas—one a prominent news theatre in the West End and the other a modern super—to see for himself the conditions under which projectionists work.

In a statement to the KINE. T. O'Brien, of the N.A.T.K.E., said: "Following a discussion by the Minister of Labour last week with E. J. Hinge, W. R. Fuller, of the C.E.A., and myself, it was deemed advisable that the case we put up for projectionists should be related to the practical working of a projectionists' box."

Penalties Without Appeal

TRADE ALARM AT L.C.C. ACTION

TRADE circles are considerably perturbed by a recent case in which a theatre, deemed to have broken a condition of its licence regarding seat prices has been subjected to a penalty which involves a loss of £1,000 to the theatre concerned.

The penalty was imposed by the Entertainments Committee of the London County Council, and against its decision there is no appeal, it is stated.

Many people still consider that the L.C.C. seat price rule is not a proper licence condition; even should this be granted it is contrary to English justice to allow a non-judicial body to impose penalties without limit, and with no safeguard of an appeal to a properly constituted court of justice.

Whether or not the theatre management breached one of the conditions of its licence is a matter which may be left aside for the moment.

The point is that had such a matter been one for appearance in a petty sessional court, no bench of magistrates would have had power to impose such a heavy penalty, and there could have been no refusal to state a case for appeal.

In the present case the theatre's position is hopeless. The Entertainment Committee of the London County Council constitutes itself both prosecutor and judge, a position contrary to the English conception of justice.

Lord Hewart, the Lord Chief Justice, has over and over again protested against legislation by regulation by which Government departments are given power to make regulations which eventually have the effect if not the status of a law properly passed by Parliament.

In such cases, however, the accused person must appear before a magistrate, who adjudges his guilt and awards a penalty.

In the present circumstances, there is no such provision. The regulation has not even the authority of a Government department, and the penalty, instead of the "not exceeding" of a certain amount, as in legislation, is at the caprice, not of a local authority, but of a committee to which that authority has delegated its powers.

No person, no company, no theatre should be thus at the mercy of any body of persons, who may make their own laws, become the virtual prosecutor, pronounce judicially the condemnation of the offender, and assess the penalty to be imposed—a penalty which has no upward limit.

In all this, the question of adjudging whether the case under review was properly brought before the committee does not arise.

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C.E.A. Branches' Tribute to Memory of W. Friese-Greene

SON AS GUEST OF HONOUR AT SUSSEX AND PORTSMOUTH JOINT ANNUAL DINNER

NOTABLE tribute to memory of William Friese-Greene, the founder of the kinematograph industry, was paid at the 15th combined annual outing of the Sussex and Portsmouth C.E.A. branches to Littlehampton on Tuesday.

As the outing happened to fall the day previous to the Jubilee of Friese-Greene's taking out of his patent for the moving picture that established him founder of the Industry, Dan Benjamin, chairman of the Sussex branch (this year's host) extended an invitation to Claude Friese-Greene, eldest son of the founder, to be present as guest of honour at dinner in the evening, and to E. J. Hinge, president of the C.E.A., to propose the chief toast in memory of William Friese-Greene.

A large gathering, representative of all sections of the Industry, assembled for luncheon at the Beach Hotel, Littlehampton, where a short speech of welcome was made by Dan Benjamin and acknowledged by Harry Mears, chairman of the Portsmouth branch and vice-chairman of the C.E.A. Guests at the luncheon included Abe Freedman, vice-chairman of the London branch, and Arthur Taylor, secretary, Theo Fligelstone, chairman of the Southern Midland branch; Ald. George Wright, chairman of the Hants branch, Major Gale, Jack

Continued on page 5

TUESDAY'S NIGHT SHOW

This Man in Paris

Paramount. British (A). 86. Directed by David MacDonald. Featuring Barry K. Barnes, Valerie Hobson and Alistair Sim

CRIME - CUM - NEWSPAPER comedy melodrama with a snappy marital interest. A grand sequel to "This Man is News." Team-work excellent; situations, both serious and comic, great; lines smart and atmosphere impeccable.

Box-office light booking for all classes, and British at that.

A

KINEMATOGRAPH WEEKLY

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FOR A SQUARE DEAL

AT the eleventh hour this Trade has awakened to a full realisation of the menace that overhangs it. It is no exaggeration to say that when the Chancellor of the Exchequer first disclosed his proposals for Customs and Excise duties on film the feeling aroused was not resentment so much as sheer incredulity.

We felt it was all a complete mistake; that Sir John Simon had only intended to cash in on the popularity of the roll film in the hands of the snapshot camera fiend. That he meant to impose a crippling burden upon a Trade so precariously hanging on for better times was unbelievable.

He was, we told ourselves, clearly unaware of the fact that he was injuring that very delicate plant, British production, and we felt, quite comfortably, that when he had had explained to him the disproportion between the harm he was doing to the Trade and the relatively small revenue he might expect to gain he would at once realise the unexpected effect of his action.

To some extent we felt encouraged by the very careful and courteous consideration which was given to the representation of the Industry when by deputation it presented its case. Now, with the Finance Bill already in the Committee stage, a united Trade can be depended upon to swing its whole weight against the decree, but its confidence is sadly shaken.

What can be done is being done. The sectional interests—and their difficulties are by no means identical—have merged, and offer for the first time unanimity in their protest. The possibilities of support from the general public are being probed, and every influence that can be exerted upon the Members of the House of Commons is being applied.

These gentlemen are not deaf to the voices of their constituents, but whether they are sensitive enough to make themselves objectionable to their party leaders will depend upon circumstances. The one thing that can inspire them to let their opinions be heard is the feeling that they are supported by the man in the street.

So it comes back to the old business of ensuring the public sympathy in the hard deal we are experiencing. It is not altogether with an easy confidence that the screens of the country are being used as propaganda in this fight, but our condition is now nearly desperate, and the need for every conceivable form of help is great.

In the ordinary way we would deprecate the use of the screen for political ends. We would normally fight our own battles and, as far as our patrons are concerned, keep our troubles to ourselves. To realise the urgency of our need, however, is to make use of every possible resource, and we shall watch eagerly to make sure that the public appreciation of our case is adequately understood in the Houses of Parliament.

We have been foolishly generous in the past when we have allowed all sorts of charitable and national appeals to take up valuable running time; we have many times doubted the wisdom of making these concessions to the public spirit which has always distinguished the Trade. The time has now come when we who have so often gone out of our way to help others should take action to help ourselves, and we have little fear of the public response.

That it will impress upon the Government our modest, but insistent, cry for justice, is the urgent demand of every single unit in the Trade.

Long Shots

THE TRADE'S BIG PROTEST—PASSING ON THE TAX—MIDDLESEX SAYS "NO" —U.S. EXECUTIVES HERE—BROADCAST FROM HOLLYWOOD —ADIEU AT SOUND CITY

ALTHOUGH the Trade was late in making its start after the publication of the Chancellor's amendments to the Finance Bill, it has made up for it by the speed with which it has moved since Monday, and the vigour with which it is presenting its case in all directions.

M.P.s, Press, public and kinemagoers are all receiving attention, and facts and figures have been adduced in support of the case. The most surprising bit of work is that of getting out the trailers, and here Capt. Kimberley, as on many occasions in the past, proved himself the man for the emergency.

WHEN most of those who met in the K.R.S. board room were bemoaning the time factor, in view of the fact that the clauses were due for debate on Thursday, up stood Paul, and quietly convinced the meeting that National Screen Service could do the needful with trailers.

PHRASING was agreed, and the making of negatives distributed between leading laboratories, Paul and his staff worked through the night, so that less than 24 hours afterwards thousands of copies were either on the screens of exhibitors or on their way. Whatever the result, Capt. Kimberley deserves the highest praise for his expedition.

I GATHER that the most favoured scheme among renters of passing on the new taxes to exhibitors is that of charging the showman 10s. extra for each copy of a feature sent him for a three-day booking.

THE extra cost of the print is roughly £15, and the average number of screenings per copy is 30. The disadvantages of this plan are that while 10s. is a fleabite to a London first run theatre, it is a heavy burden on the man who takes the last run, added to which the copy is in its last stages of senile decay.

FEAR that the seat price rule, which is causing so many complications in the London County Council area, might be extended to affect Middlesex exhibitors was happily set at rest by the decision last week not to adopt it.

THIS happy result was in no small measure due to the brilliant presentation of the exhibitors' case by Arthur S. Moss, the London C.E.A. Branch Chairman, whom Reginald Stamp described recently as Norman Hart's opposition. High commendation of Mr. Moss's speech before the Middlesex authorities was expressed to me by his colleagues who were present on that occasion, and Middlesex exhibitors have every reason to be grateful to him for his advocacy of their case.

AMONG American visitors, Joe Seidelman is always assured of a warm welcome in this country. He arrived last week to give the once over to current European conditions and to participate in the convention of General Film Distributors which takes place at Blackpool during the summer conference. One of the highlights of this occasion, of course, is the presentation of Universal's big picture "The Sun Never Sets," which I am told is regarded as one of the box-office bets of the season.

THE recent progress of Universal has been very heartening. Income and profits are well up on last year, and judging from Seidelman's enthusiasm for his company's forthcoming programme, I have no doubt that this welcome state of affairs will be more than adequately reflected in the product. Universal will surely bear watching nowadays.

ANOTHER arrival on these shores is J. A. McConville, Columbia's foreign executive, who is here on a similar trip. He proposes to make a rapid survey of Columbia's interests in Europe, and afterwards attend the company's forthcoming convention at Brighton, where he will give fuller details of Columbia's big plans for the future.

I WONDER how many people at the Trade show of "Confessions of a Nazi Spy" last week noticed what may prove to have been a historic departure in recent film censorship? When the Censor's certificate was thrown on the screen there was to be seen in the lower left-hand corner not the usual initials of the two "viewers" who had passed the film, but the single initial "T." This is the first time, I think, Lord Tyrrell, chairman of the Board of Film Censors, has personally "passed" a film.

THE presentation of the picture has resulted in amazing scenes at the Warner Theatre, where Max Milder tells me that the packed houses have been making box-office history. On Sunday night there was the unique spectacle in Leicester Square of crowds gathered to watch other huge crowds trying to crash the doors. No wonder Dave Griffiths refers to the subject as "First National's greatest West End winner." Attendances at provincial Trade shows at which Leon Turrou, the author, has been present, indicate the very considerable exhibitor enthusiasm in the picture.

ARTHUR S. MOSS,
Chairman, London and Home Counties Branch, C.E.A.

FRIDAY night's relay on the National wavelength provided an item which must have given a kick to thousands of film fans who were able to listen in to a recorded all-star broadcast by British artistes in Hollywood, that the King and Queen heard during their stay in America. At the invitation of Selby Howe, I dropped in at the Empire to listen to a programme which was opened by Freddie Bartholomew, who addressed good wishes to the little Princesses at the Royal Lodge, Windsor.

AM afraid the transmission was not altogether as good as one could have wished, but that did not affect the interest with which one listened to the voices of practically every English star of note now working in Hollywood, most of whom, by the way, alluded to the warmth of welcome extended to them. One of the high lights of the programme was the rendering by Leslie Howard and Greer Garson of the mountain scene from "Mr. Chips."

MY colleague Maurice Cowan, *Picturegoer* editor, travelled on the *Normandie* with Ralph Hanbury and his happy team, who will by now be at the RKO Convention at Westchester. They include Reg. Armour, European general manager; Leon Britton, who has been exploring the Far East for RKO, with Bill Levy and Raoul Wallace Feignoux, of the Walt Disney organisation, in attendance. Ralph has been taking them to see Paramount, Warner, and French films on the boat, for "You can always learn something in a kinema," says he.

"I SHALL be able to report that 'Snow White' brought in £325,000 in net rentals in the U.K., and it is not finished. But the one problem we must consider at the Convention will be the effect of the Budget on the smaller pictures. If we continue as at present, it will cost us an additional £50,000, and we must decide whether it will be worth while bringing over so many small films."

REG ARMOUR, European manager, RKO, told Cowan that "Love Affair," "Gunga Din," and "The Castles" had been enormous winners in France, and they had decided to make a French version of "Love Affair," with Charles Boyer. Already the Hollywood version is the biggest hit they had had, except, of course, "Snow White."

THE setting back of the C.E.A. banquet until Thursday of next week has not, I understand, diminished the number of guests. W. R. Fuller told me on Tuesday that applications for tickets were well up to the number in hand in other years at the same time.

THAT gay little French fishing village at Sound City, which has figured so prominently in "French Without Tears," was peopled for the last time on Friday when it provided the venue for a farewell party thrown by Paramount to celebrate the conclusion of the picture. For the nonce the little cafés which face the harbour walls were employed, albeit quite unprofitably, for their ostensible purpose.

UNFORTUNATELY, Dave Rose was unable personally to be present, but his aides left nothing undone to make the occasion a success. Among the cast present were Ray Milland, Ellen Drew, Guy Middleton, Roland Culver and Janine Darcey. Producer Mario Zampi received a big ovation, and a chromium tubular chair in which he was immediately taken for a ride. Director Anthony Asquith found himself the possessor of a gold watch and a set of silver darts. Impromptu song and dance and the music of Mantovani's band enlivened the proceedings.

MOST kinemas down Chelsea way do not open until the afternoon, and consequently were unaffected by Monday's A.R.P. rehearsal. At the same time I am surprised that no instructions were issued by the authorities as to the part they would be called upon to play. Whether it is presupposed that kinemas will not be functioning in a time of emergency, I do not know, but the only order issued was to prevent people from entering or leaving the theatre while the rehearsal was in progress.

OFFICIAL rebuffs to British producers, I had fondly hoped, were things of the past; but Michael Balcon, pioneer of enterprise in this aspect, has a new one. Lately he wrote to Sir Philip Game, Chief Commissioner of Police, suggesting that, instead of showing the British policeman as a comedian, a story of him as a serious institution might be feasible; and suggesting a discussion with director Robert Stevenson.

A DELAYED reply from Scotland Yard regrets that the Commissioner is "unable to afford the facilities that would be necessary." Which seems regrettable in the country where police were invented. It was Balcon who was first refused Hyde Park facilities, afterwards obtained by another producer. Maybe the Man in Blue (who we know is wonderful) will be glorified after all, with full assistance, by a director from Hollywood one of these days.

THE B.K.S. is ever lengthening its cords and strengthening its stakes. Following upon the successful work carried out by Alan J. Williamson as Australian represenative of the Society, it has now appointed Y. A. Fazalbhoy, of Bombay, as Indian representative. Further overseas contacts are being assured by the forthcoming visit of I. D. Wratten, of Kodak, to Hollywood. He has been nominated to represent the B.K.S. during his visit, and will no doubt make contacts which will prove beneficial to the Society.

THE last occasion upon which a film was accorded an official escort was unfortunate for the renters. I don't think, however, that the reception of the RKO-Radio subject "Border G-Men," by a police guard at Caerphilly will give rise to similar reprisals. The occurrence arose from a misdirected telegram which obviously had reference to a G-Man's cryptic message.

IT turned out that the misunderstanding was due to the request made to Dean Street by Dave Noah, of the Castle Kinema, Caerphilly, for a copy of the film in question. This was sent off pronto," and the following advice wired: "G-Man on 1.15 train from Paddington—Radio." This bright message was received at Caerphilly Castle, where an official promptly notified the police, who also took immediate action. As the train steamed into Caerphilly Station it was met by a police guard.

THE STROLLER.

BAIRD IN U.S.

KINE. New York Cable from Motion Picture Daily

DISTRIBUTOR trade practice code has been rejected by Allied States A.M.P.E. in Minneapolis Convention; and distributors' representatives walked out. Col. H. A. Cole and Ed. L. Kuykendall, Allied and M.P.T.O.A. presidents, have accepted an invitation to discuss trade problems with Secretary of Commerce Hopkins.

U.S. SENATE passes Harbour Bill to end ban on interstate transportation of fight films.

A REPORT following the four year probe of A.T. and T. by the Federal Communications Commission (costing million and a half dollars) merely recommends the company to license others to use its radio and film patents.

PROFIT SHARING in the Hoyts and Greater Union Australia combine will be 75 per cent. former and 25 per cent. latter.

BAIRD TELEVISION demonstration on screen twelve by nine feet in America rated amazingly successful by Press; decidedly the best television reproduction ever seen in America. Newspapermen applauded and congratulated Javal.

RKO-RADIO in Convention this week plans 58 features, 94 shorts, including "March of Time," next season.

BEN GOETZ and Robert Montgomery sail on the "Queen Mary," due England Monday next.

CLOSE-UPS

By Screencomber

THE UNPARDONABLE OFFENCE

THE cold dank walls looked down to where he lay
As through the bars the night gave way to day.
The prisoner stirred in his uneasy slumber.
Here was a man, and now—but just a number.
Ere long the dawn in golden beams would break,
But dark the day for him when he'd awake,
Knowing at last had come the end of all.
Waiting to hear the hangman's last grim call.
For justice would be done in its good time.
The punishment was great, but then—the crime
Was greater yet—he sold a two and four—
A one and three stood vacant near the door.

"SCREENCOMBER" PATENTS

AS usual, the "Screencomber" Stand at the Exhibition this year is likely to prove one of the most interesting and attractive in the show. The maestro has been working on a number of striking new kinematographic novelties and these will see the light of day at Blackpool.

Particularly topical is the new film stock which seeks to overcome some of the obstacles of the new tax imposition. The film, when measured by the Customs officials (or whoever it may be who decides on just how many feet you pay), might measure, say, one foot, but as it is made of a special rubber solution, when it goes into the camera it can be stretched to nine or ten times that length.

The new "Screencomber" stock also does away with the expense of film cutters and editors, because if the completed film is too long or inclined to drag, you don't have to stretch it quite so much, while if it is too short for quota requirements it can just as simply be stretched to greater length.

The suggested shortening of picture programmes, as a means of combating the new tax, does not arise, for with the invention of this remarkable new stock single feature programmes can now be stretched to a point where they become double feature shows.

Another "Screencomber" idea that is likely to revolutionise all preconceived notions of filming is the new sprocketless film. This is admittedly a little in advance of its time, but it intelligently anticipates the day when sprocketless projectors will be in use, in which case there should be a big demand for this type of stock.

HEAT WAVES

THE heat-wave has been having an adverse effect on the nerves of exhibitors, which may excuse some of them for the untoward incident that occurred one day last week in Wardour Street. A sunbronzed renting chief so irritated a group of exhibitors, by flaunting the sun in their faces that he was set upon and mauled by a mob yelling "Traitor."

At one big kinema, I am told, a bored attendant, having nothing better to do, glanced in to the box-office and found that the cashier had collapsed, evidently with the heat. When the doctor arrived he found she had been dead three days.

DOG GONE

A TWO and a half year old retriever is to play the part of Sabu in "Thief of Bagdad." It takes over from Sabu at the point where he is turned into a black dog by an astrologer.

This reminds one of the scandal that arose following the appearance of an elephant in the rôle of a certain famous American glamour star in a recent production. The producer, not noticing any difference between the elephant and the star, except that her acting had improved considerably, allowed the elephant to go right through the remainder of the picture, playing the star's part.

A big court action was threatened as a result, but finally the star and the elephant shook hands and decided to sink their differences. "We are still good friends," the star later told a group of newspaper men.

STAR-SPANGLED

AND speaking of America, which you know darn well we weren't, I feel that my favourite film star cannot go change her nationality without my saying a few words about it, so here they are.

Beneath the star-speck'ed banner Marlene has found a haven,
And on its roll of citizens her name's at last engraven.
A fact that must have made some other envious nations cuss,
Though her art is international, those legs belong to U.S.

While Garbo has a block of flats in her home town, I find,
While if it's true, I'd like to rent a bed. and sit. combined,
If only for the thrill I'd get from owing such a star
My weekly rent, while still addressing her as "Hi, there, Ma!"

Manchester Labour Negotiations

DRAFT AGREEMENT IN EARLY AUTUMN

GOOD progress is being made in the negotiations between Manchester C.E.A. and the N.A.T.K.E. for an agreement to govern the wages and working conditions of all grades of kinema employees in Manchester and the various Lancashire towns in the surrounding district.

Although a report up to date will be presented to the half-yearly meeting to be held at the Manchester Town Hall on July 16 it is doubtful if the draft agreement will be ready for ratification until the early autumn.

OPERA HOUSE TO SHOW FILMS

Jessie Matthews for Blackpool Opening

Jessie Matthews will open the new Opera House, Blackpool, which is equipped for film projection and stage shows, on Friday, July 14, at 1 p.m.

An invitation has also been extended to her to open the Blackpool Theatrical Gala on July 12 if her engagements permit.

The chairman is likely to be Jack Hylton, and it is expected that George Formby, George Black and members of the Crazy Gang will support, so that this year's Gala should prove the best yet, and the Victoria Hospital benefit accordingly.

SUSSEX AND PORTSMOUTH OUTING

Continued from page 3

Alexander and T. O.Brien, organising secretary of the N.A.T.K.E.

At the Dinner

The toast of the "Sussex Branch" was proposed by Abe Freedman and responded to by Dan Benjamin; "Ladies and Visitors," proposed by C. Clarke, vice-chairman of the Portsmouth branch, and responded to by Mrs. Mears and T. O'Brien.

"The National Association" was proposed by E. V. Glenister, vice-chairman of the Sussex branch, originator of the annual outing, and responded to by Coun. H. P. E. Mears. The final toast, "Boys on the Road," was proposed by Herbert Shanly and responded to by R. Ransom and C. Wraight.

In the course of the speeches tribute was paid to the valued service of Arthur Daniels, secretary of both the Sussex and Portsmouth branches, who has been responsible for the excellent arrangements for this annual outing since their inception.

After lunch the company adjourned to the Littlehampton Cricket Club's ground for the annual match between Portsmouth and Sussex branches for the cup presented by the "Boys on the Road."

The cup presented to the winning captain, F. B. B. Blake, Portsmouth, was presented by F. W. Baker, or Butcher's Film Service.

Scores appear on page 13.

President's Speech

E. J. Hinge, the President of the Association, in paying tribute to the memory of Friese-Greene, said: "At this gathering here to-night, representative of all sections of our Trade, we recognise we owe our livelihood in this vast industry to the inventive genius of one man—William Friese-Greene, whose son, Claude, we welcome here as our honoured guest.

"I am pleased to know that plans are being considered for the establishment of a permanent Friese-Greene national memorial, and I trust that a scheme worthy of this great Industry and of the honoured name of its founder will be evolved and brought to fruition.

"It is particularly interesting that this public recognition by all sections of the Industry immediately precedes a civic ceremony at Bristol, when a plaque is to be unveiled by the Lord Mayor.

Claude Friese-Greene, who received a most enthusiastic welcome, said he was pleased and proud to be there that night, and to acknowledge the warm-hearted and enthusiastic tributes that were being paid to the memory of his father. He felt that the warmth, the sincerity, of this tribute, coming from such an important gathering, was in keeping with the character of an Industry which had always been most generous in its recognition of charitable causes.

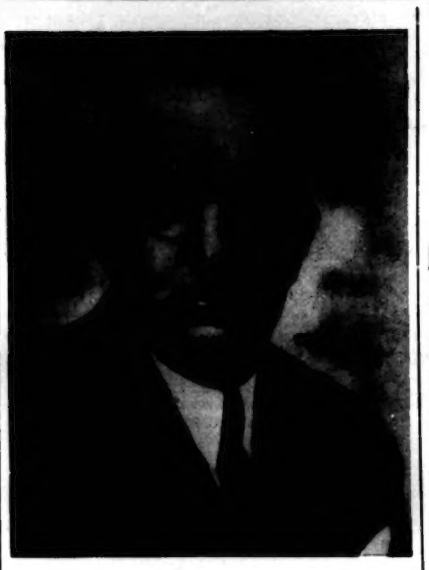
He was grateful also to hear there was to be some permanent recognition of his father's work, which had certainly been the means of establishing the vast Industry all around us, and was giving pleasure and entertainment to millions of people the world over.

CAPITOL, SHEFFIELD

Sheffield's newest kinema, the Capitol, Sheffield Lane Top, will be opened at the end of September. It will have seating accommodation for 1,716.

The architect is George Coles, F.R.I.B.A., and the new kinema is owned by Capitol Cinemas (Sheffield), Ltd., with M. J. Gleeson as chairman and J. R. Eastwood, secretary.

Blackburn Entertainments, Ltd., have acquired the Roxy Kinema, Burnley, and took control on Monday, June 19. It is the intention of Blackburn Entertainments to continue the policy of their predecessors.



J. A. McCONVILLE

COLUMBIA CONVENTION AT BRIGHTON

New Season's Policy to be Announced

BY far the biggest convention in Columbia's history is staged for July 1, 2 and 3, at the Hotel Metropole, Brighton.

Attending this conference, which will be of an international character, are J. A. McConville, Columbia's foreign executive; Jos. Friedman and Max Thorpe, together with the entire British sales force, head office executives and departmental chiefs, as well as the managers of all Columbia's Continental exchanges.

Mr. McConville, who has recently attended Columbia's American convention, will bring with him the latest details from Messrs. Harry and Jack Cohn on Columbia's new season policy, for which an expenditure exceeding five million dollars on any previous schedule is planned.

Refresher Courses for Technicians: B.K.S. Programme

Due to the success of the three courses of refresher lectures held during the past session by the British Kinematograph Society it is proposed to arrange further courses during the 1939-40 session. A committee has been appointed to organise these courses.

In recognition of the support offered by the Association of Cine-Technicians to the present courses G. H. Elvin has been invited to serve on this committee, the chairmanship of which is filled by A. G. D. West, president. Remaining members are: G. B. Harrison, O. K. Kolb, G. C. Marris and I. D. Wratten.

THEIR MAJESTIES' RETURN ON BIG SCREEN

West End Rediffusion Plans

BY arrangement with the B.B.C., five West End kinemas will show the scenes of the return of the King and Queen on large-screen television.

Scenes on the balcony of Buckingham Palace will be relayed by the Baird process to audiences at the New Victoria, the Marble Arch Pavilion and the Tatler News Theatre. Scophony rediffusion will be employed at the Odeon, Leicester Square and the Monseigneur, Marble Arch.

An objection to the televising of the race for the Eclipse Stakes on July 14 at Sandown Park has been made by the stewards of the course.

Gerald Cock, B.B.C. director of television, states, however, that he hopes shortly to reopen negotiations with the Sandown Park authorities.

GAS-MASKS FOR KINEMA ATTENDANTS

Safeguard Against I.R.A. Outrages

Fearing a new wave of I.R.A. terrorism, managements of London kinemas have been advised by the police to issue tear-gas respirators to attendants, who will thus be better equipped to deal with further outrages.

"Modern air-conditioning and easy exits make this sort of outrage less effective, of course, but it can be highly unpleasant," a kinema manager told the KINE. "The great thing is for the staff to be able to deal with a gas-bomb promptly."

FELTHAM TO POLL ON S.O.

Provisional Date July 8

A town's meeting at Feltham on the question of Sunday kinemas voted against opening as follows: For, 36; against, 57. Although there are over 17,000 electors in the district less than a hundred attended the meeting.

A petition demanding a poll is to be lodged to-day (Thursday), and it is expected that polling day will be Saturday, July 8.

The campaign is being conducted by L. E. Hobbs, who has been connected with, amongst others, Southall, Hornchurch and Brentwood campaigns.

L.C.C. SEAT PRICE RULE MENACE

Continued from page 3

A principle is at stake, and this should be seriously regarded.

In all this the C.E.A. has been supine. The imposition of new rules such as the seat price rule should have been opposed with the same vigour as that with which Parliamentary Bills are opposed. The menace is far greater than many of the clauses in Corporation Bills which have been successfully resisted.

TRADE'S ALL-IN TAX FIGHT

Hint of Shorter Programmes

money they earned here would not justify the expense of making prints. This exclusion would, in turn, diminish the number of British films required to be screened in proportion to them.

Mr. Griffiths said that the smaller British films costing a few thousand pounds would not be made as the producer could not afford the extra £800 or so which would be involved in its production. The number of films imported last year was 689; to reduce this number by 180 (the number of cheap films) and others of a slightly higher quality would lead to a great shortage of available product.

Credit for the swiftness with which trailers were got out is due to Capt. Paul Kimberley, who volunteered to place his organisation immediately upon the work, and to Harry Adley and Horace Shepherd for assistance in preparing negatives.

Monday's Meeting

Swift action to combat the Budget film tax proposals was decided upon at a representative meeting of the Trade at the K.R.S. offices on Monday.

A fighting fund was guaranteed, a contact committee composed of Frank Hill, W. R. Fuller, G. H. Elvin and M. Neville Kearney was formed to place the plight of the Industry before M.P.s, and a newspaper committee to prepare advertising and publicity matter was formed. Of this D. E. Griffiths is chairman, the members being Sam Eckman, George Archibald, Arthur Jarratt, E. T. Hinge, E. W. Fredman, W. R. Fuller, with Harry Adley, Horace Shepherd and Capt. Paul Kimberley to assist in screen publicity efforts.

The Time Factor

Discussion was general rather than formal, and analyses of the effect of the tax upon production, renting and exhibiting interests were forthcoming.

W. R. Fuller, C.E.A. general secretary, pointed out the urgency of swift action in view of the fact that Clause 3 of the Bill would probably come before the House of Commons Committee. He advised against the sending of typed matter to M.P.s who would have no time to read and digest it before the Committee met, and would probably consign it to the waste-paper basket.

He urged that each section having contacts with M.P.s should press these contacts.

George H. Elvin pleaded for action, as the time was short. They should get as many amendments tabled as possible, and should promote vigorous action. The Trade had played the game and had got nowhere. It had to act in some other way. His organisation during the passing of the Films Act got 2,000 people at the House of Commons to press the clauses regarding labour, and the Industry should see that the House of Commons was flooded with protests. A sub-committee should be formed to publicise the matter through the Press and on the screen.

Those taking part in the discussion included the chairman, D. E. Griffiths, Sam Eckman, Arthur Jarratt, E. Klein, Capt. Richard Norton, Major Gale, E. T. Hinge, Coun. H. P. Mears, Bernard Smith, Sir Gordon Craig and Paul Kimberley.

Ken Nyman stated on Tuesday that he had already made arrangements to cut out newsreels from the programmes of his kinemas.

He refused to increase prices or dispense with labour, and this was the only way in which he could effect economies.

TO-DAY IN THE HOUSE

When the Finance Bill is introduced in the Committee stage this afternoon, it is expected that the Chancellor of the Exchequer will take an early opportunity of making a comprehensive statement on the proposals.

Many of the amendments in the order paper are in his own name, and the procedure will be for him to move the first one, and then give his explanatory remarks on the whole of the suggested adjustments.

The clause dealing with "Duties on photographic plates and film" is the third in Part 1 of the Bill which deals with Customs and Excise. Clauses 1 and 2, dealing with tobacco and sugar, etc., respectively, are not expected to arouse much debate, and the film section will almost certainly be reached, therefore, this (Thursday) afternoon.

In view of the pressure that is being exerted by the Trade, and the consequent interest that has been expressed by M.P.s on both sides of the House, it is possible that the Chancellor may decide to postpone consideration of so controversial a clause until a later date.

London Trade Show Diary

OFFERINGS TO BE SCREENED BETWEEN THURS., JUNE 22 AND WED., JUNE 28

Thursday

The House of Fear (*General Film Dist.*)

Cambridge Theatre. **3 p.m.**

Cast: William Gargan, Irene Hervey, Alan Dinehart, Walter Woolf King, Dorothy Arnold, El Brendel, Harvey Stephens, Robert Coote, Jan Duggan, Tom Dugan, Ben Lewis, Stanley Hughes, Don Douglas, Raymond Parker. **Director:** Joe May.

"The House of Fear" of the title is a Broadway theatre, which, since the murder of a well-known actor actually during the performance of a play a year previously, has been haunted by the dead man's ghost. The public has refused to return to the theatre until the terrifying phantom has been laid. The house is therefore closed, until William Gargan, a detective posing as a producer, plans to solve the mystery by reopening the theatre with the original play and as many of the former cast as possible.

The ensuing sequences of the film, in which the detective defies both superstition and anonymous threats of murder in tracking down the killer who has so long evaded justice, should provide many a highlight of mystery and suspense, while the film boasts, too, an abundant sprinkling of comedy and romance.

Victor McLaglen, Tom Brown, and Nan Grey in the Universal picture GOLDEN GLOVES (General Film Distributors)

Golden Gloves (*General Film Dist.*)

Cambridge Theatre. **8.30 p.m.**

Cast: Victor McLaglen, Tom Brown, Nan Grey, William Frawley, Constance Moore, Donald Briggs, Samuel S. Hinds, Marc Lawrence, Thurston Hall, Charles Halton. **Director:** Philip Rosen.

Although it boasts the authentic atmosphere of the boxing ring and training quarters, the film cannot be regarded as merely a prize-fighting story, for it deals primarily with the sacrifice made by Victor McLaglen, an ex-champ, in an attempt to save the reputation of his son.

The star is faced with this problem of honour when he discovers that his son has embezzled a huge sum of money. As a manager of a boxer about to engage in a championship match, the old prize-fighter realises that he can keep his son from disgrace and imprisonment by betting on his fighter to lose and then doping the boxer to make the issue certain.

The highlight of the film, in which the honest, upright and conscientious old fighter is torn between his love for the ring and his parental affection, should make for dramatic emotional entertainment, while in the suspense-filled climax it is left to fate to step in with the solution.

Friday

The Arizona Wildcat (*20th Century-Fox*)

Century Theatre, Soho Square.
11 a.m., 3 p.m., and 6.30 p.m.

Cast: Jane Withers, Leo Carillo, Pauline Moore, Henry Wilcoxon, William Henry, Douglas Fowley. **Director:** Herbert I. Leeds.

Hearty action and robust humour characterise Jane Withers' latest film, "The Arizona Wildcat," in which she plays the rôle of a harum-scarum orphan in a wild little mining town in Arizona in the '70s of last century. The town is a prey to outlaws, and there are claimed to be plenty of action thrills in the encounters of the crooks with the honest men of the community.

The story has its climax in a hilarious and thrilling melee in the rough-and-ready courthouse of the town during a trial for murder. It is largely due to the small girl's cunning that the bandits are finally outwitted.

Captain Fury (*United Artists*)

Cambridge Theatre. **8.30 p.m.**

Cast: Brian Aherne, Victor McLaglen, June Lang, John Carradine, Paul Lukas, and Virginia Field. **Director:** Hal Roach.

Because the story is filled with dramatic impact and thrilling historic episodes, Mr. Roach decided to direct the film personally. Most of the production was filmed in the rugged Malibu Hills of Southern California, where the topography is similar to the brush country of Australia.

Briefly, the story concerns the adventures of Captain Fury, a political prisoner from Ireland, who arrives in Australia to discover the perfidious and greedy practices of land barons who are trying to oust the settlers and colonists so that they can establish vast feudal estates and rule them like medieval tyrants. Fury is set to work shearing sheep on the compound of Arnold Trist, a cold-blooded villain who has been terrorising the entire settlement, a few hundred miles outside of Sydney. How Fury outwits this man and brings civilised law and order to the community provides a thrilling climax to the story, which is filled with many hair-raising, blood-and-thunder episodes.

Tuesday

The Gracie Allen Murder Case (*Paramount*)

Carlton Theatre. **10.30 a.m.**

Cast: Gracie Allen, Warren William, Kent Taylor, Judith Barrett, Donald MacBride, Jerome Cowan, H. B. Warner, Horace MacMahon. **Director:** Alfred E. Green.

Although with a plot based on a story by the late S. S. Van Dine, the presence of Gracie Allen in the title rôle indicates that the film is designed to amuse as well as to thrill; indeed, it places emphasis on Miss Allen's insane comedy without in any way neglecting the thrilling moments which are to be expected in a Van Dine story.

During a picnic at which Gracie Allen and Kent Taylor are guests Benny the "Buzzard" asks Jerome Cowan, night club owner, to pick him up at a rustic bridge, Judith Barrett, entertainer in Cowan's Club, overhears the conversation. That evening, while Gracie and Kent are dining at Cowan's night club, Gracie finds the body of the "Buzzard" in Cowan's office. She accuses Kent of the murder because his cigarette case is found near the body. Then Warren William, as Philo Vance, is called in.

With Gracie Allen continually misplacing clues or hiding them or searching for the "mysterious woman," the picture merrily alternates between thrills and laughter until it reaches an exciting conclusion.

That Girl from College (*RKO-Radio*)

Cambridge Theatre. **3 p.m.**

Cast: Anne Shirley, James Ellison, J. M. Kerrigan, Helen Wood, Adele Pearce, Barbara Read, Margaret Armstrong, Elizabeth Risdon, Doris Jordan, Ann Evers. **Director:** John Farrow.

Dealing in gripping fashion with the exaggerated importance many girls place on social standing, "That Girl from College" stars Anne Shirley, who portrays an ambitious small-town girl with a longing for a college education, and whose indulgent father mortgages his little store to satisfy her plans. When she finds that all the other girls in her class feel that life is not worth while unless they are pledged to a society group she also wants to become a member of one.

Through the well-intended scheming of a fellow college student, James Ellison, she is voted a member of such a group, but this involves her in an amount of trouble, when she sacrifices her father's love for social position.

Affairs move swiftly to a dramatic climax, when the girl gains her parents' forgiveness and leaves the snobbish group to find happiness with her college sweetheart.

Nancy Drew—Trouble Shooter (*First National*)

Piccadilly Theatre. **3 p.m.**

Cast: Bonita Granville, Frankie Thomas, John Litel, Aldrich Bowker, Charlotte Wynters, Roger Imhof. **Director:** William Clemens.

In "Nancy Drew—Trouble Shooter," third of the series of films dealing with the exploits of youthful girl sleuth Nancy Drew, once again enlists the aid of her faithful boy friend and together they succeed in freeing an innocent man who is accused of murder and bringing the real killers to justice. An amusing and exciting climax arises when one of the crooks takes the two youngsters up in an aeroplane and then jumps out with a parachute and leaves them in a pilot-less 'plane. As usual, Frankie Thomas proves himself an invaluable lieutenant to Bonita in her detective work and he saves her life when they get into a tight spot.

The Girl from Mexico (*RKO-Radio*)

Cambridge Theatre. **8.30 p.m.**

Cast: Lupe Velez, Donald Woods, Linda Hayes, Donald MacBride, Elizabeth Risdon, Edward Raquello, Ward Bond. **Director:** Leslie Goodwins.

This is a gay, romantic musical comedy, with Lupe Velez depicting a vivacious, quick-tempered singer from the Rio Grande, who is imported to New York by a young advertising executive for a sponsored radio programme.

The singer invades the city in a blaze of publicity, and, enthralled, she demands to see the sights. Escorted by her benefactor's shiftless uncle, she has such a hectic tour that when the time arrives for her audition she finds herself unable to sing, and consequently out of a job.

Because of a prearrangement, her sponsor must now send her back to Mexico, but the girl refuses to return. She resumes her tour of New York, and interweaves her madcap adventures with a romantic fling at the advertising man. When she launches her campaign to woo him away from his socialite sweetheart, her temperamental outbursts soar to explosive degrees, and the screen is afforded a sparkling assemblage of fast-paced complications which merge into what is described as one of the gayest and most colourful comedies of the year.

Miss Velez delivers a series of delightful songs and entertaining terpsichorean numbers during the course of the film. Donald Woods as the bewildered advertising man is cast in a romantic lead opposite the star.

Wednesday

The Girl and the Gambler (*RKO-Radio*)

Cambridge Theatre. **3 p.m.**

Cast: Leo Carrillo, Tim Holt, Steffi Duna, Donald MacBride, Chris-Pin Martin, Edward Raquello, Paul Fix. **Director:** Lew Landers.

This offering is said to give Carrillo a notable opportunity to deliver one of his colourful portrayals, and he is seen as a Robin Hood-Casanova, who alternates his robbing-the-rich for the poor with a carefree pursuit of the ladies.

When he makes a wager with one of his aides that he can win the heart of a dancing girl he expects little opposition. Unfortunately for his plans, the dancer is not at all impressed, for she is in love with a good-looking young croupier. When the bandit becomes insistent, she tells him that she and the young man are shortly to be married.

The bandit interferes with their plans by manœuvring the gambler into a gun duel with one of his own followers, the affair ending with the death of the latter. The girl's sweetheart is escorted to jail, which is just what the bandit had planned, for he makes the croupier's life the price of the dancer's agreement to go back to the hills with him.

How the bandit's scheme is upset by the alertness of his rival provides the unexpected climax to the story, and makes for some thrill-packed moments in the concluding scenes.

The Saint in London (*RKO-Radio*)

Cambridge Theatre. **8.30 p.m.**

Cast: George Sanders, Sally Gray, Henry Oscar, Carl Jaffe, Gordon McLeod, Ralph Truman, David Burns. **Director:** John Paddy Carstairs.

George Sanders enacts the rôle of "The Saint" for the second time in "The Saint in London." When Simon Templar, a modern Robin Hood, known to the underworld and the police as "The Saint," meets Richard Blake, an old friend, he promises to co-operate with him on a mysterious case. He becomes acquainted with Penelope Parker, a beautiful American girl, and also meets Bruno Lang, who is suspected as the head of a criminal gang, concerned in a large fraud against a foreign Government.

That night "The Saint" obtains evidence that proves Lang the gang leader. Lang has also captured Count Duni, a foreign diplomat, but "The Saint," with the aid of Penelope, is able to effect his release. This, however, results in the girl being captured and held as hostage for the return of the diplomat.

"The Saint" comes under Scotland Yard suspicion, and when Duni is found murdered under unusual circumstances, he is arrested. How "The Saint" is able to operate a daring scheme which exposes the real criminals provides the exciting and suspenseful climax to this production.

Sally Gray shares romantic honours in the principal supporting rôle, and the film gives her unusual opportunities to display her dramatic abilities.

Warren William, Gracie Allen, Kent Taylor, and H. B. Warner in a scene from THE GRACIE ALLEN MURDER CASE (Paramount)

NEW PRODUCT ANALYSED

DRAMA

The House of Fear
Golden Gloves
Captain Fury
That Girl from Colleg
Nancy Drew—Trouble Shooter
The Saint in London
The Girl and the Gambler

COMEDY DRAMA

The Arizona Wildcat
The Gracie Allen Murder Case

COMEDY

The Girl from Mexico

COLUMBIA'S FIRST DENHAM PRODUCTION

"Q Planes" Premiere on July 3

The première of "Q Planes," Irving Asher's first Denham production for Columbia, takes place at the Odeon Theatre, Leicester Square, on Monday, July 3.

Co-starring Ralph Richardson, Valerie Hobson and Laurence Olivier, and directed by Tim Whelan, this picture is vitally topical—a fast-moving spy narrative relating the hazardous adventures of a Government investigator, who ultimately tracks enemy agents who are capturing our new-type bombing 'planes on their test flights by the use of an ingenious radio-controlled device.

"Q Planes" has received a tremendous reception from exhibitors and the Trade Press, being acclaimed as "a big box office hit" and "an outstanding proposition for showmen."

Last Thursday it commenced a world première engagement at the Radio City Music Hall, New York. In America it is being screened as "Clouds Over Europe."

DOCUMENTARIES FROM ABROAD

Special London Screening

An international programme of documentary films of unique interest will be shown to members of the London Film Institute Society next Friday.

The films will include specimens of the best work from Belgium, Czechoslovakia, Denmark, France, Germany and Switzerland, as well as one of the latest English productions of this type. They will be introduced by Alberto Cavalcanti, who is in charge of production at the G. . Film Unit.

The display has been made possible by the co-operation of the International Federation of Film Archives, which exists to facilitate the international interchange of films of artistic or technical value.

United Variety Syndicate, Ltd., will close the East Ham Palace for Sunday kinema performances for the summer season.

50 YEARS OF KINEMATOGRAPHY

A Tribute to the Genius of W. Friese-Greene

THE FIRST MAN TO MAKE AND SHOW MOVING PICTURES

By F. RATCLIFFE HOLMES

THIS June 21 is the 50th anniversary of the real birth of the Film Industry. It was on that day in the year 1889 that William Friese-Greene, a native of Bristol resident in London, filed his application for a patent for kinematography.

His specification was the first to give full particulars for both the taking and exhibiting of moving pictures and the priority over all others of the patent subsequently granted upon it has been established and upheld in the courts of this country and of America.

One afternoon some time previously a London policeman encountered one of the greatest surprises of his life. Whilst patrolling a quiet suburban street he was seized by a wildly excited individual who had rushed from one of the houses, who grasped him violently, and with frantic cries of "I've done it; I've done it. Come and *see*," dragged him towards the house.

Anticipating, no doubt, evidence of some grisly crime committed by this seeming lunatic, the policeman was confronted, instead, with the sight of something to him far more astonishing and well-nigh incredible . . . a picture which *came to life* upon a screen. Upon the site of that house stands to-day a modern kinema, an apt, though unwitting, monument to a notable event.

There was ample excuse for Friese-Greene's great agitation on that momentous day. The scene at Hyde Park Corner which he showed the policeman had been photographed by himself, with an old studio camera adapted for the purpose, the sprockets consisting of wooden drums with needles driven in and sharpened off to perforate the margins of the film and drag it through the camera.

The Acorn—and the Oak

The size of the picture was 2⅜ in., and the contraption had no more resemblance to the modern studio kine-camera than had Stephenson's "Rocket" to the "Flying Scotsman."

The method of projecting the picture was his own device, and the result, upon the screen, was proof positive that he had won the great race for the production of the first genuine "movie" which for years had been in progress between photographic experts of several countries. That he had accomplished something stupendous was certain, but of the vast size to which this seedling was to grow he little dreamed, and if, at the time, he indulged in pardonable visions of consequent wealth they were, alas, never realised.

Properly to realise his frame of mind it is necessary to understand the position at that time. The animation of pictures had been mastered some years previously by the use of apparatus which showed revolving bands of photographs seen through slots and later by lantern slides projected upon a screen.

It was J. A. Rudge, of Bath, who was responsible for this method, using an invention of his own called the Biophantoscope, with which, and the aid of trick photography, he showed upon the screen animated pictures of a man apparently taking off his own head and placing it under his arm.

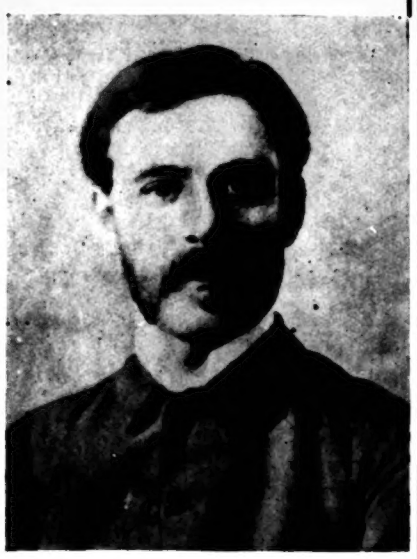
Glass to Celluloid

Friese-Greene was associated with Rudge in 1885, and from his methods learned much which enabled him to formulate the theory which eventually led him to success. After perfecting a method of recording movement photographically upon a revolving glass disc in an instrument which, when exhibited in Piccadilly, caused such crowds to collect that the police intervened, he set himself one problem and determined to solve it. It was to find a means of recording, upon a continuous band of *some* material a rapid sequence of photographed movements, and to devise a machine which would so project them that, with the aid of persistence of vision, the "living" picture should result.

At first he experimented with paper, immersing it in castor oil to render it semi-transparent, and was obliged to discard this medium as impossible. He then succeeded, with the aid of a Dr. Vagarra, of Thornton Heath, in clarifying celluloid, producing it in thin sheets and coating it with photographic emulsion, and with the aid of a Mr. Evans, a clever mechanical engineer, in constructing a camera with a suitable mechanism to run the film.

Sound and Colour

He was alive to the further possibilities of his new and absorbing entertainment, and even in 1889 found time to experiment with a method of coupling the gramophone to his moving pictures. In 1893 he patented a process for stereoscopic kinematography,



W. FRIESE-GREENE

and in 1898 for films in colour, and, with his earlier patent, held at the same time, master patents in all three methods.

Fate, which is notoriously unkind to inventors, treated Friese-Greene more harshly than most. It is doubtful if any other genius of his type ever encountered more or greater vicissitudes of fortune. Funds for his experiments were always hard to obtain, and capital for new ideas was always a necessity before their predecessors were revenue producing.

He was in continual pecuniary trouble and at one period was actually cast into prison for debt, the whole of his original apparatus being sold for 30s. All that survives, in the famous collection of the late Will Day, are the first pieces of film produced, which are carefully preserved to provide interesting evidence for posterity.

His cruelly dramatic death will be well within the memory of most people. He expired suddenly, after addressing a Trade meeting in 1921, in poverty, and the monument upon his grave in Highgate Cemetery was erected by public subscription.

This fiftieth anniversary of the fruition of his early efforts should surely be regarded as a notable event in the Industry itself, and strike at least a note of sincere sympathy in the heart of every patron of the kinema and a devout hope that the present efforts of the townspeople of Bristol suitably to commemorate the occasion and the man will meet with every possible success.

Yorkshire C.E.A. Branch Talk about A.R.P.

Emergency measures in the case of war so far as they affect kinemas were discussed with Commander Caswell by delegates from Sheffield, Leeds, Hull and Bradford branches of the C.E.A., but they reached the preliminary stages only, and it is likely that another meeting will be held in a few weeks' time.

The chief idea of the delegation was to make the acquaintance of Commander Caswell, who will largely be responsible for emergency arrangements generally in Yorkshire.

WE PAY GOODWILL FOR SEAT CONTROL

Friendship with Patron Must Not be Lost

By J. H. HUTCHISON

THE suspension of the Leicester Square kinema's licence for a couple of days has awakened this industry to a startling realisation: that when Licensing Authorities incorporate seat control in the regulations, the exhibitor gambles his kinema against every shilling charged above the minimum price for admission to that theatre.

The immediate result of various reports to the L.C.C. by discontented kinema patrons has been to alter completely the relationship between customer and employee. There is, inevitably, to-day a growing tendency among kinema attendants in the London area to consider every patron to be a potential enemy, a state of affairs which, if it is allowed to persist, cannot fail to destroy the harmony that has hitherto existed between our customers and ourselves, with a correspondingly adverse effect on our trade.

Something must be done, and must be done quickly, to prevent this. Licensing authorities, particularly the L.C.C., are reasonable people. We have never suggested that they would wish to be unjust, and we have powerful technical arguments against the imposition of these onerous conditions.

Let us analyse the problem fearlessly and logically. Some time ago, rightly or wrongly, the L.C.C. decided that in certain instances kinema patrons were being exploited, and arranged to protect these patrons against the kinema owners. Presumably they concluded that by giving a discontented patron the right to oppose a licence if overcharged, the unscrupulous kinema owner could be punished, whereas those who had conducted their businesses fairly in the past would have nothing to fear.

That was a perfectly laudable object, and if it had worked out the way the L.C.C. anticipated, it would have probably benefited the business.

But as in many other Utopian ideals, theory and practice are entirely different. Firstly, because of the almost unsurmountable difficulty of accurately estimating the number of seats *permanently* vacated at a break in the programme; secondly, because of the ease with which an irascible patron may build up a case against the management and support it by evidence practically unanswerable unless the management anticipates the necessity of preparing a defence for that specific moment.

The Manager's Dilemmas

There are so many pitfalls for the manager. For example, at the end of a picture he estimates the number of seats vacated at various prices, and passes that information on to the box-office. While seats are being vacated, the most expensive category may still be available. By the time a purchaser of these expensive seats reaches the auditorium, he sees many cheaper seats empty. He may have a grievance.

Patrons go out to the cafés, to the lavatories, and cloakrooms at intervals—they leave hats and coats on seats to reserve them—from a distance of two rows these seats are apparently available.

It is a common thing for customers in the cheaper category of seats to move back to more expensive seats during an interval unless restrained by attendants. This frequently happens after the cheaper seats have filled up, but before the completion of the first complete round of pictures.

When a limited number of seats is available at the box-office, one waiting patron frequently buys tickets for a whole party. Given two or three such instances simultaneously, and quite a noticeable block of seats is left empty for some minutes before usherettes, and cashiers, and manager compare notes, and find that although the requisite number of tickets have been sold, the seats have not been occupied.

There is the difficulty of single seats; many patrons will not sit in these. They stand and argue—meantime the seats are empty.

There are the patrons who come off a queue at a certain price, and when they get to the auditorium, refuse to sit in that area for which they have purchased tickets.

Typical Instances

One could go on quoting an infinity of instances where the number of seats available is calculated, but the actual number at a given moment varies from the estimate. It is well known to all managers that while a number of patrons leave when the interval comes on immediately after a performance, almost as many more sit through the interval, wait until the next picture starts, and then go out!

Then finally there is the undisputed fact that far more irate, far more difficult to placate than the customer who thinks he has been overcharged, is the patron who is sold tickets for the seats he wishes, takes a dislike to the position of them, and, while he looks for seats himself, ultimately finds that there are no seats left and he must stand. That is the sort of patron who will not even allow the management to put him in more expensive seats without additional charge—he wants his rights to the nth degree, but not one modicum more.

In summing up the case for the kinema, it must be agreed that the charge against the management operates for one of the following reasons:—

(*a*) To increase revenue at the box-office.

(*b*) Because of careless management.

(*c*) Because of various combinations of circumstances over which the management have no control.

(*a*) may be ruled out, because no owner is going to take the chance of losing his licence in order to increase takings by a few shillings, particularly in view of the prominence given in the national Press to this alleged form of overcharging.

(*b*) If it is careless management, then it is surely unreasonable to penalise the owner, who seldom, if ever, operates the actual theatre; at the same time one must remember that it is improbable that the manager, earning a fair livelihood in the only trade he knows, is going to endanger that livelihood by knowingly risking a report to the Licensing Authorities—the one thing that every manager fears above all other things.

That leaves only (*c*)—combinations of circumstances over which the management have no control, and the writer argues, and has tried to prove, that this is the only possible reason why a patron need have cause for complaint.

Further, while it might be possible to somewhat reduce the possibility of an accusation of overcharging, it will never be possible to eliminate it.

A Serious Danger

Meantime it is not so much the views of the Licensing Authorities that need concern us; *it is the attitude of the average patron, who is rapidly changing from a sympathetic customer to a suspicious grumbler.*

The day the Leicester Square Theatre case was reported, a barrister friend of the writer's deplored the depths to which we sink to gain a few shillings. Half an hour's argument may have modified his views, but certainly did not convince him. He agreed most of my points, but closed the argument with the sweeping assertion that the management must have been wrong or the L.C.C. would not have imposed the equivalent to a three-figure fine.

This attitude must be countered. We know all the answers, but our patrons don't! We must not forget that almost every case reported to the Licensing Authorities appears, in print, to condemn the management—and so to disparage every management. Kinema employees are becoming despondent, managers afraid. Let us do something before this nervous disease among employees becomes malignant!

Nova Pilbeam, Jimmy O'Dea, Moore Marriott and Graham Moffat in a scene from CHEER BOYS CHEER, recently completed at Ealing for A.B.F.D. release

TRADE EMERGENCY MEETINGS ON NEW FILM DUTIES

DISTRIBUTORS WILL PASS ON BURDEN TO EXHIBITORS

K.R.S. Statement Stresses Gravity of New Situation

"DESTRUCTIVE TO BRITISH PRODUCTION"

R. HANBURY

FOLLOWING upon the presentation in last week's KINE. of the text of the Government's amendments to the Finance Bill as affecting the film Industry, important announcements have been issued by the Kinematograph Renters' Society, the Cinematograph Exhibitors' Association and the Newsreel Association of Great Britain.

The K.R.S. statement says: "The destructive character of the proposed new taxation (particularly the Excise Duties) on films is in no way diminished by the meagre concessions announced by the Chancellor of the Exchequer." This was the unanimous opinion of the film distributors who control 95 per cent. of the films shown in this country, as expressed at a meeting held at the offices of the Kinematograph Renters' Society. The statement goes on:

"While the Chancellor's amendments afford relief to the German, French and other Continental films shown in Great Britain, they provide only partial relief to newsreels and colour films, and no relief whatever to the British and foreign feature films and short subjects that constitute the backbone of the nation's screen entertainment, and upon which the kinemas depend for their continued operation.

"The film distributors expressed keen disappointment at the Chancellor's failure to recognise the disastrous consequences of the ill-advised tax measures that he has sponsored. This disappointment is increased by the fact that the Chancellor himself, and later his spokesman in Parliament, gave the Industry to understand that the tax proposals would be substantially modified.

"In view of those assurances, the film distributors can only regard the amendments which the Chancellor has now tabled as being tragically inadequate. The destructive effect of the new taxes, which came into force at the end of April, is already apparent in the Industry.

"Since it is impossible for film distributors to carry the burden of the new taxes without curtailing the supply of British and foreign pictures to an extent that would put many kinemas out of business, the distributors have decided unanimously, as the lesser of two evils, to pass the full burden of the increased taxes to the exhibitors.

"This decision, which the distributors are reluctantly forced to take, would appear to be in line with the Chancellor's intentions, and is in keeping with the practice traditionally followed in all industries to which new or increased taxes are applied.

"As the new taxes have already been in force for more than six weeks, during which time the Treasury has been collecting the stipulated amounts, the new taxes will be added to all exhibition contracts concluded on and after Monday, June 26.

"In making this decision, the distributors express the sincere hope that Parliament will realise, as the Chancellor failed to do, that the new taxes are highly destructive to British production and to the British film Industry as a whole, and will, therefore, eliminate these taxes before the Finance Bill becomes law. In that event, a full refund to exhibitors would, of course, be made.

"The distributors reaffirm their readiness to co-operate as heretofore with all branches of the Industry in an effort to get the new taxes set aside and in line with this decision requested the President of the Kinematograph Renters' Society, D. E. Griffiths, to invite the all-industry Committee to meet on Monday, June 19, to determine what further steps should be taken in this direction." This meeting is reported on another page.

"Concessions Wholly Inadequate"

NEWSREELS TO PUT CASE BEFORE COMMONS

THE Newsreel Association of Great Britain regard the Budget concessions announced last week as wholly inadequate having regard to the conditions under which they trade, and they are taking steps to bring the full facts of the case before Parliament.

The association expressed their grave concern at the taxation imposed upon their Industry by the Budget, and in an official statement declare that they cannot conceive that the devastating effect which even the reduced proposals will have upon their business has been appreciated by the Government.

The new proposals will involve the companies concerned in a sum of no less than £90,000 in additional taxation per annum. These new taxes are unique in so far as a similar tax is not imposed anywhere else in the world.

As an example, the films of Their Majesties' recent visit to Canada and the United States could only be imported into this country upon the newsreel companies concerned paying the duty of 6d. per foot. Very many thousands of feet of film were taken and the sum paid in import duty was therefor considerable.

In the United States of America duty for similar film is ½d. per foot, one-twelfth of the amount companies in this country are asked to pay, and this despite the fact that the United States have five times the number of kinemas.

The Excise Duty of 1½d. per square foot is also unique, and again it is a tax that is not imposed in any other country in the world. It is a tax, not upon the profit of the company but a first charge against its business whether the material utilised yields revenue or not.

The newsreel companies claim that this taxation is as injurious to their business as it is onerous.

TRADE GROUPS MERGE

Film Producers and Employers Unite

The decision to merge the activities of the Film Producers' Association and the Employers' Federation was announced on Wednesday following an extraordinary general meeting of the associations.

It was unanimously resolved by the members of both bodies that the activities of the two organisations should be merged in one association to be known as "The British Film Production Association."

The first Executive Council will be formed as follows:—

Captain Hon. R. Norton (Chairman), Fred Baker, Reginald Baker, S. F. Ditcham, Clarence Elder, E. H. George, L. Grandfield Hill, Captain P. Kimberley, Alexander Korda, J. G. Skittrell, G. Smith, Sam Smith, R. Terraneau.

The new Association will take over and assume responsibility for all agreements and negotiations of both bodies.

The offices of the new Association will be established in Wardour Street.

Savoy Hotel Seeks Film Licence

The Savoy Hotel is applying to the L.C.C. for a licence to give kinematograph exhibitions.

It is proposed to make the presentation of the newsreel which has been tentatively tried out with success a permanent addition to the cabaret.

C.E.A. HOPES FOR WITHDRAWAL

G.P. Committee's Two Resolutions

The General Purposes Committee of the C.E.A. met on Thursday afternoon to consider the proposals for taxation contained in the Finance Bill.

The two following resolutions were passed:—

(1) "That we view with alarm the very meagre concessions which the Chancellor of the Exchequer has so far indicated and hope that before the Committee Stage of the Budget he will withdraw his proposals for new film taxation."

(2) "That we dissociate ourselves from any threats, or suggestions of threats, as to the discontinuance of facilities for dissemination of items of news on the screen relative to Government or Ministerial activities as the result of controversy on new taxation with the present Government."

Sponsored Shorts Registered as Quota

APPROACH TO BOARD OF TRADE FOR RELIEF FROM COST CLAUSE

THE suggestion that short subjects shall be subjected to a cost qualification has been received with "deep concern" by the Council of the British Short Film Makers' Society, who, in a memorandum to the Board of Trade, declare that labour costs represent a very small proportion of the total cost of production and that the institution of a cost basis will encourage the making of films containing advertising matter. It is alleged that sponsored shorts have already been registered as quota subjects.

The memorandum points out that the imposition of a cost qualification would in no way improve the prices obtainable for short films. Members of the society know from practical experience that the prices obtainable for short films have little or no relation to the cost involved in their production, and it is well known to them that many short films which have cost a large amount of money to make have been commercial failures, while the contrary has been the case with regard to many short films which have cost relatively small sums.

The Council describes as fantastic any theory that the market value of a film can be regulated by the amount expended in its production.

On this subject of marketing it is stated that the Society is considering plans for the betterment of production and marketing conditions of shorts, and believes that an improvement can be brought about by means of negotiation between the different sections of the Industry with a view to extending the use of the short film and obtaining prices more in proportion to the rest of the programme.

The commercial conditions under which short films are made and sold in this country are not analogous to the conditions obtaining with regard to long films, and no comparison can be drawn between the two classes. In general practice, short films are not made in studios, and labour costs usually represent a very small proportion of the total cost of production.

A cost qualification in relation to short films would encourage the making of films containing a proportion of advertising matter. It is known that certain short films containing commercial advertising have been registered under Part III. of the Act, in spite of Section 35 (b), and compliance with a cost qualification is obviously easy if the cost, or part of the cost, of making a short film is borne by a commercial organisation which expects to benefit by the exhibition of the film to the public. The opinion is expressed that the registration of such films is against the interests of the Industry and the principles of entertainment, and is unfair competition with those who make short films exclusively for sale or distribution on their merit as entertainment.

In this connection the Society is surprised that Registration Form C. does not include a question designed to ascertain whether any part of the cost of making the film which is the subject of the application for registration is being borne by any organisation with the object of obtaining commercial advertisement, states that the inclusion of such a question would be welcomed.

The following comprised the Council of the Society—A. P. Barralet, Joseph Best, C. E. Hodges, W. R. Hutchinson, F. W. Ingram, F. T. Lenton, W. R. Newman, Horace Shepherd, H. L. Sheridan, J. Granville Squiers.

Hanbury Tells U.S. of Tax Crisis

SECTIONAL RELIEF NOT SUFFICIENT

THE British Government has apparently reversed its traditional policy of trying to help the British film Industry and is now determined to destroy it.

This statement is reported to have been made by Ralph Hanbury, Managing Director of RKO-Radio, on his recent arrival in America.

Mr. Hanbury referred to the promise of the Chancellor to introduce modifications of Budget tax on stock, and declared that the only thing that can save the Industry was abolition, not sectional relief.

In the Budget Bill now before Parliament, Mr. Hanbury pointed out, the Chancellor of the Exchequer proposes to extract some £5,000,000 annually from the British film Industry, through increased import duties and an excise tax on film stock, in addition to existing levies and to the £30,000,000 which the Chancellor obtains annually from the Industry through the Entertainment Tax.

The new tax measures, if made permanent, will virtually preclude the further production of British feature films and short subjects on a voluntary basis, as distinct from quota production, and will put a stop to the production and distribution of newsreels, educational films and sub-standard films.

They will also prevent the processing of colour films in Great Britain, and close the recently established colour laboratories. Colour printing, and all printing for re-export, on which British laboratories are largely dependent, will have to be done abroad if the taxes stand in their present form.

The new taxes will also entail a reduction in the number of films imported into England, thereby reducing the number of pictures produced for quota purposes, increasing unemployment in British studios and further curtailing the already inadequate supply of pictures.

Increased Costs

It is estimated the excise tax alone, which amounts to approximately one cent per foot on negative and positive stock, will increase the cost of every feature picture produced in Great Britain by upwards of $4,000.

Most of the non-quota films produced in Great Britain, that is, films produced on a voluntary basis, are second features, many of which are produced on a very small budget. In such pictures the tax would represent a major item in the production cost.

As applied to British shorts, the proposed tax would amount to approximately $250 per subject, a major portion of the production cost.

Product Shortage Possible

Many of the imported films are second features, which barely earn their distribution costs at the present time. Imported short subjects can earn practically no revenue in view of the prevailing double feature programmes.

A reduction in imports means a reduction in the number of British films produced for quota purposes.

Few foreign second features and no foreign shorts are in a position to absorb an additional burden of the amount indicated, and there is no doubt that the importation of such films will have to be suspended if the Chancellor insists upon applying the proposed taxes.

Six hundred and thirty-nine feature pictures, British and foreign, were registered for distribution in Great Britain during the last quota year. This number was considerably less than in previous years, and exhibitors are already faced with a serious film shortage in competitive areas. Any further curtailment in the supply will undoubtedly mean that many theatres will have to close.

ANOTHER KINEMA FOR BLACKPOOL?

Part of Three Million Development Scheme

A kinema, restaurant or pla[torium] is among the suggestions put fo[rward] to be embodied in the new Central S[cheme] Blackpool, which is part of a £3,000 [Develop]ment scheme, work on which is [expected] to begin at the end of the Autum[n illumina]tions.

The scheme is detailed in a r[eport] which the Town Clerk of Blackpool (T[homas] Jones) has prepared following an inter[view] he had with the representatives of the [London & North] Railway Co. in London.

"The company were anxious [to] recover some of the cost of the station [by] developing the upper floors of the buildi[ng for] purposes other than railway uses,' [the] report states. "It was stated that the [company] would require some revenue [from] any buildings."

"The suggestion I made was for [the] provision of a kinema, restaurant or [other] suitable for the provision of recreati[onal] facilities.

"The company's estate agent, Mr. [Percy] Clay, was of the opinion that something [more] pretentious than a kinema should be [erected] . . . and he asked what the Corpor[ation] had in mind with regard to the pl[atform] which had been suggested should be [erected] in Blackpool . . . and said that the [Corpora]tion might consider erecting it on the top of the station building."

F THERE'S A CLUE... She'll find it! IF THERE'S A CRIME... She'll sol

IF THERE'S TROUBLE . . . SHE'S IN

First National present

"NANCY DREW

Trouble Shooter"

with

BONITA GRANVILLE

FRANKIE THOMAS · JOHN LITEL

Directed by WILLIAM CLEMENS

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ERROL F

Fighting Empire Builder . . . Bol
Conqueror of the World'
Wickedest Town . . . which knew
no Creed but Cash and Killing

in

DODGE

OLIVIA De HAVILLAND · ANN SHERIDAN

BRUCE CABOT · FRANK McHUGH · ALAN HALE · Directed by MICHAEL CURT

JOHN LITEL • HENRY TRAVERS • VICTOR JORY • WM. LUNDIGA

Original Screen Play by Robert Buckner • Music by Max Stein

in **TECHNICOLOR**

Distributed by **FIRST NATIONAL FILM DIS**

RROL FLYNN

ighting Empire Builder . . . Bold
Conqueror of the World's
Wickedest Town . . . which knew
o Creed but Cash and Killing!

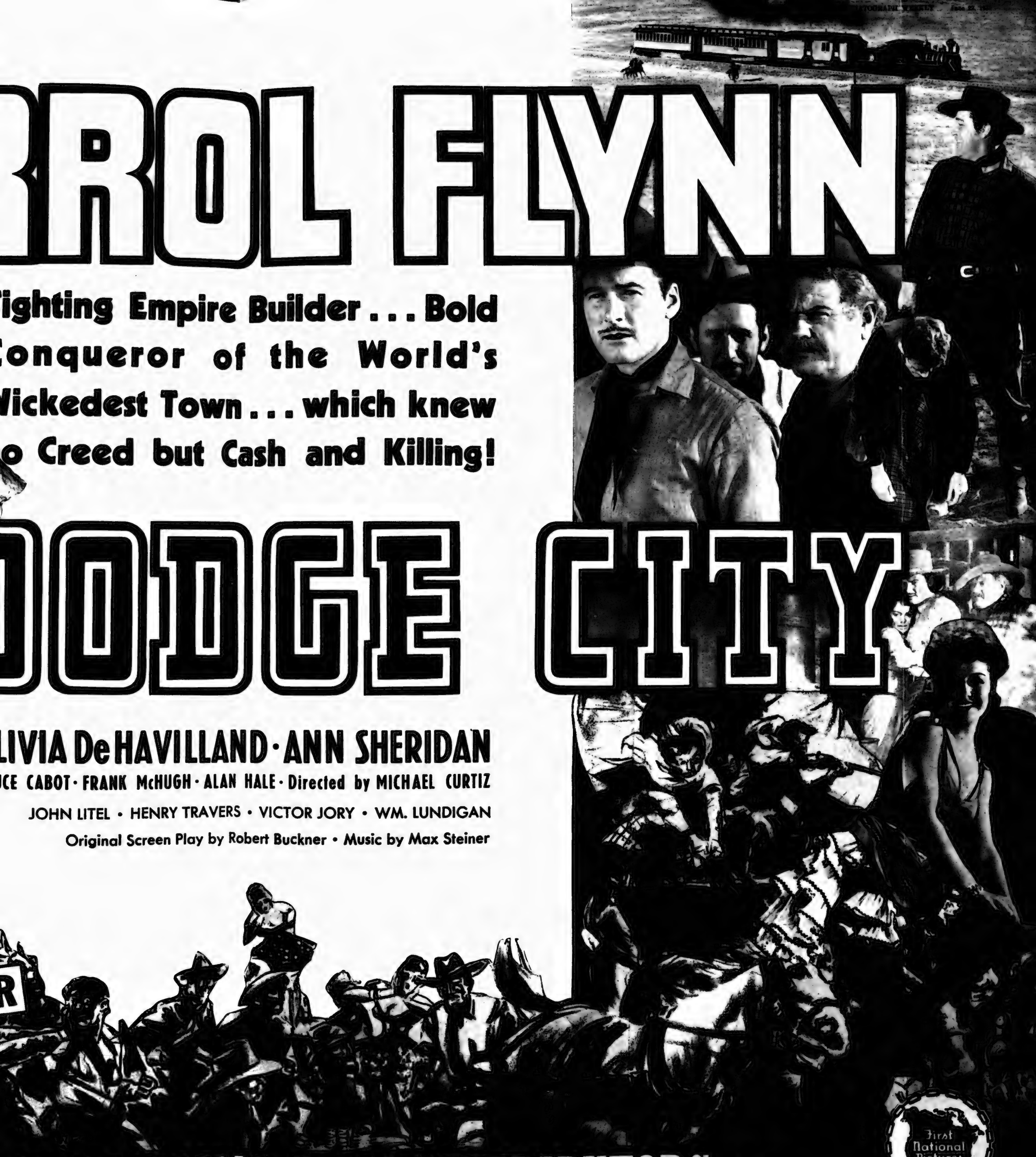
DODGE CITY

LIVIA DeHAVILLAND · ANN SHERIDAN

JCE CABOT · FRANK McHUGH · ALAN HALE · Directed by MICHAEL CURTIZ

JOHN LITEL • HENRY TRAVERS • VICTOR JORY • WM. LUNDIGAN

Original Screen Play by Robert Buckner • Music by Max Steiner



First National Pictures

ST NATIONAL FILM DISTRIBUTORS LTD.

...DAUNTLESS IN THE FACE OF DANGER
...FEARLESS IN THE FACE OF DEATH!

CODE OF THE SECRET SERVICE

TRADE SHOW
THURSDAY, JUNE 29th,
PICCADILLY THEATRE,
at 3 p.m.

a First National Picture

TRADE TECHNICIANS AND RESERVED OCCUPATIONS

Projectionists Not Included

MINISTRY OF LABOUR'S STATEMENT TO A.C.T.

PROJECTIONISTS are not included in the latest list of reserved occupations. This is revealed in a statement by the Ministry of Labour in detailing the Modification of the Provisional Schedule of Reserved Occupations in regard to various grades of studio and process workers.

Various classes of these workers, who were originally debarred from forms of peace-time service, have now been removed from the new schedule, although in time of war they will be restored to the provisional schedule.

The occupations which are covered by the latest decision are as follows, the original reservation covering the ages stated.

Camera Operator—(still and kinematograph)

	Age
Camera Operator (kinematograph) ...	30
Camera Operator (still)	30
Camera Operator (process work)	30
Photographer (commercial portrait) ...	30
Sound Camera Operator	30
Sound Recordist	30

Photographic Processing—(kinematographic film)

	Age
Developer	30
Dryer	30
Printer (reduction printer)	30
Optical Printer	35
Sensitometric Control Assistant	30

Film Production

	Age
Film Editor	30
Film Commentator	30
Film Librarian	30

In its memorandum to the A.C.T. the Ministry of Labour states that upon re-examination of the original provisional schedule to see how far its application might properly be modified in peace-time to give the maximum of assistance in the recruitment of men for general service in the Territorial Army, the other Auxiliary Forces, and the Civil Defence Services.

As a result it was decided that it was not justifiable to debar men belonging to certain occupations, including those just mentioned, from being accepted for any form of National Service for which they might, in peace time, volunteer. The occupations mentioned therefore do not appear in Part III of the new edition of the Provisional Schedule; they remain, however, upon the Provisional Schedule of Reserved Occupations which would come into operation upon the outbreak of war.

The modification of the application of the Schedule to men in peace-time referred to above does not affect the position of women, who, except in the case of women in the Retail Distributive Trades, where the age of reservation is 25, are reserved, irrespective of age, in all the occupations included in the Schedule.

It has been decided to reserve all women workers (other than labourers) in productive processes in kinematograph film production and processing. An entry to give effect to this decision has been included in Part IV of the revised issue of the Provisional Schedule of Reserved Occupations which is to be published.

It was decided not to include in Part III of the Provisional Schedule the following occupations:—

Film Studios.—Art directors, assistant art directors, scenarists, readers, production directors, assistant production directors, directors, assistant directors, associate producers, production managers, boom operators and assistants, sound loaders, sound maintenance.

Photographic Processing.—Optical printers' assistant, stock joiners, negative cleaners, negative cutters' assistants, still darkroom workers, assistant cutters, chemical mixer.

Other Workers. — Projectionists, stock storekeepers, vault keepers.

TAX CUTS FOR EDUCATIONAL SUBJECTS

ADDITIONAL AMENDMENT TO ACT

MODIFICATION of the incidence of the Budget Film Tax in respect of educational films was announced last week in the form of additional amendments to the Finance Act.

The new amendments provide (*a*) for a full rebate of 4½d. per square foot (negative and positive) in regard to such standard film; (*b*) a rebate of 2½d. per square foot (negative and positive) provided that the film concerned is less than 3,000 ft.

The decision as to whether the film comes within the category of an educational subject is to be the prerogative of the Board of Education, which is empowered by the Act to appoint an advisory body in connection with the exemption of educational films from customs duty. The amendment also provides for the payment of the expenses incurred by the Board.

"I KILLED THE COUNT" AT THE GAUMONT

London Pre-Release on July 2

The Grand National picture "I Killed the Count," which co-stars Syd Walker and Ben Lyon, is to open its London pre-release run at the Gaumont, Haymarket, on Sunday, July 2.

This production is based on the successful London stage play by Alec Coppel and was described at the time of the Trade show as "a cast-iron proposition for the box-office with strong title and star pull."

In addition to Syd Walker and Ben Lyon is a cast of well-known box-office names—Terence de Marney, Barbara Blair, Antoinette Cellier, Athole Stewart, Ronald Shiner, Kathleen Harrison, David Burns, Gus McNaughton and Leslie Perrins. These players work together as a well-balanced team.

SEATING REDUCED TO MAKE BETTER EXIT

Patricroft Alterations Approved

At the Eccles (Lancs.) Police Court Millward Fish, of the Lancashire Entertainments, Ltd., applied for permission to make a re-arrangement of the seating in the balcony of the Majestic Cinema, Patricroft. He stated that it would provide for better facilities for entry and exit, the gangway being transferred from the rear to the centre, and there would be a slight decrease in the seating.

The Clerk (A. H. Sheridan) said Supt. Hogg had personally inspected the premises, and had expressed himself as satisfied that the proposed alteration would be excellent.

The alterations were approved.

WHITSTABLE REOPENING

Troc Remodelled After Fire

The Troc, Tankerton, was reopened on June 19, after reconstruction made necessary by the damage caused by a fire last December.

A part of the old auditorium has been cut away, reducing the seating capacity to 750, and a new balcony staircase has been added. There is now a "bad weather" entrance from Tankerton Circus. Decorations are in green and cream.

Blackpool Licence Withheld

At Blackpool Watch Committee the Town Clerk reported that in view of the disastrous fire at the Imperial, Dickson Road, he had withheld his signature to the licence.

The question of granting a new licence would again come before the committee when the premises had been rendered fit for the purpose.

FILMS COUNCIL'S STATEMENT

Further meetings of the Cinematograph Films Council were held on June 13 to consider questions referred to them by the Board of Trade and matters arising out of their general statutory duties.

Plymouth Watch Committee has refused the application of the Gaumont Palace to open from 10 a.m. instead of 12 noon on Sundays for the exhibition of films to children.

PORTSMOUTH C.E.A.'s WIN

Inter-Branch Cricket

The cricket match proved one of the most exciting that has ever taken place in the series, Portsmouth winning by only five runs. The wicket proved too tricky for the batsmen, and scoring consequently was on the low side, but this caused no let-up in the interest with which spectators regarded the game. Scores:—

SUSSEX.

Ransom, c. Cooke	1
J. Jay, b. Jones	0
E. Burden, c. Cooke	0
K. Lewis, c. Jones	1
G. Mathews, c. Cooke	22
L. Benjamin, b. Jones	10
J. van Gelder, b. Jones	0
H. Green, st. Cooke	0
J. Baxter, not out	10
S. Blonde, lbw., b. Jones	0
Extras	2
	46

PORTSMOUTH.

S. Nicholls, lbw., b. Baxter	7
H. Lewis, c. Ransom, b. Mathews	3
H. Middleton, c. Ransom, b. Mathews	10
J. Ellerman, b. Mathews	0
S. Jones, c. Jay, b. Mathews	11
F. B. E. Blake, b. Baxter	7
R. Cooke, b. Baxter	1
E. Craike, c. Baxter, b. Mathews	3
L. Laws, c. Jay, b. Baxter	1
D. Heath, not out	0
R. Miller, b. Baxter	0
Extras	8
	51

A carnival scene from the Paramount British production FRENCH WITHOUT TEARS, starring Ray Milland and Ellen Drew, which was completed at Sound City last week

ANOTHER BOUQUET FOR SUNDAY KINEMAS

Minister in Favour of Opening

Sunday kinema shows and freedom to get into the open after attending Holy Communion were among the suggestions put forward at the Burnley (Lancs.) Rural-decanal Conference last week.

The Rev. A. J. G. Anderson said it was only right that something should be done for the people on Sunday nights, and he had suggested it might be a good thing if on every Sunday there was a kinema performance at eight o'clock. Sunday would be no worse kept if there was such a performance.

Referring to the "jibberish of some of our hymns," the Provost of Wakefield (the Very Rev. Noel T. Hopkins) said it is deplorable that we can go to the kinema and find a standard of music much superior to that we find in the Christian Church.

DEUTSCH'S KINEMA GIFT

Odeon Chief on British Film Policy

Speaking at the opening of the kinema at the Kitchener Refugee Camp, Richborough, on June 13, Oscar Deutsch said that he had given instructions that special regard was to be paid to the dialogue of films included in the programmes. It was the aim of everyone in the camp to learn to speak English perfectly. The films shown would, therefore, be, in the main, British.

The kinema, which is a 500-seater, has been provided by the generosity of Mr. Deutsch, a fact which was mentioned by Mrs. Lionel de Rothschild, who performed the opening ceremony.

SAVOY, SPALDING, BIRTHDAY

Novel Features

Celebrating its second "Birthday" last week, the Savoy, Spalding, Lincs., introduced a number of novel features into an attractive programme which drew a packed house.

Through the enterprise of the resident manager, G. Aspland Howden, first performances of two songs composed by a local cripple, Harold Birch, of Spalding, were presented by Alf. Coggins and His Band.

Another popular feature of the birthday programme was the presentation to seven golden wedding couples of gifts with the compliments of the directors of the Savoy. Children who celebrated their birthday during the week were admitted free of charge.

1,500 Seater at Feltham Planned

A scheme is being sponsored by J. M. Martin, of 8, Vine Street, W.C.2, for a kinema seating 1,500 in High Street, Feltham, Middlesex. Plans have been submitted to the Middlesex County Council.

International Film Festival at Cannes

LUMIERE AWARD FOR BEST FILM

The intention of the French Government to organise an international film festival at Cannes has already been referred to in these columns. Further details about the picture—which will run from September 5 to 17—are now available.

Jean Zay, Minister for Education, who, by the way, landed on Monday from an American trip, will preside during the Festival, the organisation of which is in the hands of the French Association of Artistic Action in Foreign Countries, of which his representative, Phillippe Erlanger, is chairman.

The highest award for the best international film will be the Lumière Cup, and the post of "President of Honour" will be filled by Louis Lumière himself.

Plans are under consideration for the rebuilding of Palm Beach which would include a 2,500-seater theatre, at a cost of 10,000,000 fcs, but for this year's function the hall of the municipal casino, transformed into a 1,500-seater, will be used.

American and British firms have announced their official intention to participate in the festival.

PLANS FOR 800 SEATER AT CHERITON

London and Provincial Project

London and Provincial Cinemas, Ltd., who already own three kinemas in the Folkestone district (Savoy, Folkestone, Grove, Hythe, and Picture House, Sandgate) are to build a 800-seater at the junction of High-street and Risborough-lane, Cheriton.

Plans for a stadium-type kinema, submitted by Jackson and Jackson, of Ashford, were approved at a recent meeting of the Town Council, and it is stated that work will commence shortly.

SIX MILLION POUND BUDGET

Paramount's Biggest Schedule

Marking the biggest year in the history of the studio, and representing an investment of approximately £6,000,000, 58 feature-length pictures and 85 short subjects will be released by Paramount Pictures, Inc., during 1939-40, it was announced at the Paramount national sales convention in America.

The announcement revealed that Paramount has launched a new policy in film production by drawing upon exhibitors and the public for story material and aid in the selection of screen talent. More than six months ago the company instituted an elaborate system of polling theatre-goers and theatre operators on their likes and dislikes in motion picture entertainment. Many of the features on the 1939-40 Paramount programme are the direct result of suggestions reaching production executives in this manner.

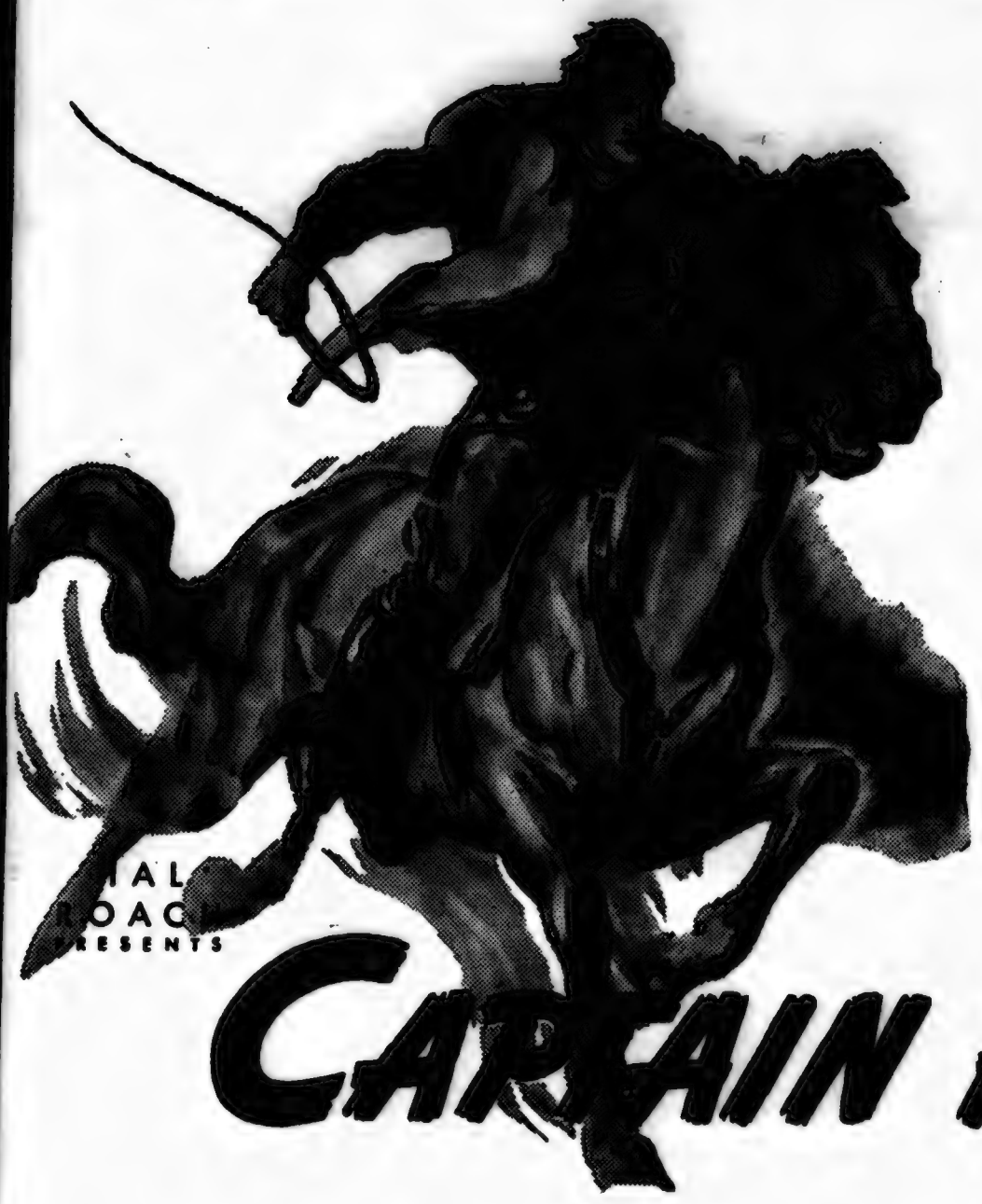
The 250 sales delegates assembled at the convention were told that while Paramount pictures for the coming year will be made in England and possibly New York, the bulk of the £6,000,000 programme will be produced at the Paramount Hollywood studio.

Showing Next Week in London

Astoria.—"Fast and Loose" (M-G-M) and "The Three Musketeers" (20th-Fox).
Carlton.—"Union Pacific" (Paramount).
Curzon.—"Beethoven" (United Curzon Corp.).
Davis, Croydon.—"Pygmalion" (G.F.D.) and "Four Girls in White" (M-G-M).
Dominion.—"Dark Victory" and "Blackwell's Island" (First National).
Empire. — "Good-bye, Mr. Chips" (M-G-M).
Gaumont.—"Jesse James" (20th-Fox) and "Let's Be Famous" (A.B.F.D.).
Leicester Square.—"You Can't Cheat an Honest Man" and "Society Smugglers" (G.F.D.).
London Pavilion.—"Trouble Brewing" and "Among Those Present" (A.B.F.D.).
Marble Arch Pavilion.—"Three Smart Girls Grow Up" (G.F.D.) and "King of the Underworld" (Warner).
Metropole.—"Fast and Loose" (M-G-M) and "Love Affair" (RKO-Radio).
New Gallery.—"The Story of Irene and Vernon Castle" (RKO-Radio).
New Victoria.—"Dark Victory" and "Blackwell's Island" (First National).
Odeon.—"Stagecoach" (U.A.).
Paramount. — "Love Affair" (RKO-Radio) and "Sunset Trail" (Paramount).
Paris. — "Hotel du Nord" (United Curzon Corp.).
Plaza. — "Invitation to Happiness" (Paramount).
Regal.—"East Side of Heaven" and "Big Town Czar" (G.F.D.).
Ritz.—"Let Freedom Ring" (M-G-M).
Stoll.—"Honolulu" (M-G-M) and "The Mind of Mr. Reeder" (Grand National).
Tivoli.—"Yes, My Darling Daughter" (First National) and "The Adventures of Huckleberry Finn" (M-G-M).
Warner.—"Confessions of a Nazi Spy" (First National).

"CAPTAIN FURY"

A thrilling drama of the pioneer days of Australia is promised in the Hal Roach production CAPTAIN FURY, which United Artists is Trade showing on Friday at 8.30 p.m. at the Cambridge Theatre. The cast includes Brian Aherne, Victor McLaglen, June Lang, John Carradine, Paul Lukas and Virginia Field



THE "MUST SEE" PICTURE OF THE YEAR!

HAL ROACH PRESENTS

CAPTAIN FURY

Starring

Brian AHERNE · Victor McLAGLEN

with

JUNE LANG · JOHN CARRADINE · PAUL LUKAS

GEORGE ZUCCO · DOUGLASS DUMBRILLE · VIRGINIA FIELD

Directed by Hal Roach

distributed by

UNITED ARTISTS

LONDON TRADE SHOW

CAMBRIDGE THEATRE · FRIDAY, JUNE 23rd

at 8.30 p.m.

Preceded by a London Film Production short, "A DAY AT DENHAM"

ROMANCE OF THE REDWO
with
GORDON OLIVER
PAT O'MALLEY
Directed by
LUMBER CAMPS
A COLUMBIA

"ROMANCE OF THE REDWOODS"

Scenes from Columbia's important offering ROMANCE OF THE REDWOODS, which will be Trade shown at the Cambridge Theatre on Wednesday, July 5, at 8.30 p.m. Jean Parker and Charles Bickford are featured in this great outdoor drama with Gordon Olivier, Don Beddoe in prominent support

THE SUCCESS OF THE TAX CAMPAIGN DEPENDS ON YOU

★ SHOW THE TRAILER AND RECRUIT PUBLIC SUPPORT FOR OUR FIGHT FOR EXISTENCE

IF YOU DON'T WANT TO PAY *MORE* — IT'S UP TO YOU TO DO YOUR BIT!

EVERY CINEMA IN THE LAND MUST USE ITS SCREEN AND HELP

KILL THIS TAX

FF

"MAN OF CONQUEST"

Scenes from the Republic million dollar spectacle MAN OF CONQUEST, which British Lion are to Trade show at the Cambridge Theatre on Monday, July 3, at 8.30 p.m. Playing the leading roles in this epic production of the life of General Sam Houston are Richard Dix as Houston, Joan Fontaine, Gail Patrick and Edward Ellis. MAN OF CONQUEST takes in Houston's two romances, his vivid political career and his successful struggle to establish the State of Texas

MUNI'S BEST YET

Paul Muni is said to give the outstanding performance of his career in JUAREZ (Warner), reviewed in this issue

Middlesex Not to Adopt Seat Rule

SEQUEL TO LONDON C.E.A. DEPUTATION

Surrey Next

THE Middlesex County Council has decided to postpone the operation of its proposed new regulation dealing with seat price control. The decision of the Licensing Committee was announced in a letter to the London and Home Counties C.E.A.

Meanwhile, the London and Home Counties Branch has requested the Surrey Council, which is considering the imposition of a rule similar to that adopted by the L.C.C., to receive a deputation.

The decision of the Middlesex Entertainments Committee followed the presentation by the London and H.C. branch of the arguments against the adoption of the rule.

In a letter to the London C.E.A. the Licensing Committee states that while they agree in principle with the ruling adopted by the L.C.C. they do not propose for the time being to operate the regulation. The hope is expressed, however, that so far as lies in its power, the C.E.A. will ensure there shall be no cause for complaints by patrons.

There is no tendency on the part of exhibitors to regard the result of the representations by the C.E.A. in the light of a victory, and although it is hailed with satisfaction in London and the Home Counties the outcome is regarded as evidence not only of the strong case submitted by their representatives but also of the extreme reasonableness of the attitude of the Licensing Committee itself.

The Surrey County Council has already adopted the rule, but it is hoped that some modification of their attitude will result as the outcome of a meeting with the committee of representatives of the London and Home Counties branch.

It is pointed out that the Council's precedent would permit, if the Licensing Committee so desired, to advise either the rescinding of the resolution or consideration of the postponement *sine die* a further application of the regulation.

West End Hall Loses Licence For Two Days

NO QUESTION OF APPEAL SAYS L.C.C. OFFICIAL

AFTER a three-hour hearing the L.C.C. Entertainments Committee found the allegations of seat manipulation made by a patron against the Leicester Square Theatre were proved and decided that the theatre must close for two days.

The extension of the licence, which expires on June 30, was refused, the Chairman (A. R. Stamp) announcing that the Committee was prepared only to consider a new licence from July 3 and then only for two months. This means that the Leicester Square Theatre will be closed on July 1 and 2.

Complainant was Dr. C. Rutter, of East Ham, whose counsel alleged that he was persuaded by misrepresentation to pay 6s. for seats when he desired to occupy seats at 3s. 6d. When he entered the dress circle he saw several groups of seats at 3s. 6d. The next day he telephoned the manager, at whose suggestion he sent in a written complaint and requested the return of the money he had paid in excess of the 3s. 6d. seats. A reply was sent to the effect that as the alleged complaint was not made at the time of the occurrence, the management were unable to make a refund. Further correspondence took place, and eventually a postal order for 5s. was sent to Dr. Rutter, and the management reiterated its point that it did not seek to make any subterfuges to induce people to pay for higher price seats when lower price seats were available, and its action in returning the money was without prejudice to its contention that no artifices were adopted to induce people to pay for higher price seats.

Manager Gives Evidence

John A. Webbe, manager of the theatre, said that he did not deny that there were vacant 3s. 6d. seats, but contended they had been sold and the people who were to occupy them were waiting about in the foyer, and on the staircases, and were probably waiting for friends who had to park cars.

The Chairman: Your case is that though there were empty seats they were not available, having been paid for?—Yes.

Sir Walter Monckton, K.C., for the applicants, said he did not propose to argue whether the Committee rule regarding price fixation was *ultra vires*, but he supposed that it was framed to meet cases of dishonest practices. That could not be alleged in this instance. Seats were empty, but not available. Neither could it be alleged that the complainant was kept waiting when seats he desired were vacant. He submitted that no evidence had been given to justify the allegation that the management had been guilty of misrepresentation to Dr. Rutter or the public.

Mr. Rosenberg said that it was for the applicants to prove its contention that it had allowed some fifty seats to remain empty, even though paid for, to meet the needs of people waiting about in the theatre and for friends. It was, to him, a very high percentage of the available seats at 3s. 6d., and he submitted that the applicants had failed to give a satisfactory explanation of its actions.

A Warning to Others

The Committee deliberated in private for half an hour, and in announcing its decision the Chairman said the Committee had listened to the evidence and no doubt it had been heard by others [a reference to the presence of officials and prominent members of the C.E.A. who had been present during the proceedings] and it had every hope that similar difficulties would not occur in kinemas elsewhere.

An L.C.C. official explained to a Press representative that there is, in fact, no appeal from the committee's decision so far as the kinematograph licence is concerned. But so far as the dancing and music

Continued at foot of column 2

TELEVISION IN U.S.A.

Baird Not Withdrawn

Reports that Baird Television are to withdraw from the American big-screen television market are emphatically denied by A. G. D. West.

Talking to a KINE. representative, Mr. West said:—

"After a number of private demonstrations to our own representatives, big-screen demonstrations have been seen by a number of the leading film-trade executives at a theatre in Broadway. Reports state first that our home receivers showed up excellently in comparison with American receivers; and that whenever the transmission has been good, the big-screen demonstrations have been regarded as marvellous.

"There is no truth whatever in the suggestion that we are withdrawing from the American market, or that any patent difficulty has occurred. We have every expectation of making a large number of installations as soon as the necessary programme material is available.

"The American sets are not yet sufficiently advanced for kinema installation, and results are by no means equal to those of our own sets."

NURSE CAVELL FILM NEARS COMPLETION

Wilcox Message from U.S.

In a cable to RKO-Radio Herbert Wilcox states that shooting on "Nurse Edith Cavell," the Anna Neagle starring vehicle, currently in production in Hollywood, will be completed at the end of this month.

In this picture, ranking as one of the big budget films on RKO-Radio's forthcoming programme, the star is surrounded by a galaxy of notable screen players, including Edna May Oliver, Zasu Pitts, May Robson, George Sanders and H. B. Warner.

THE SAFE BEAT THEM

Considerable damage was done by thieves who forced an entry into the Astoria, Hull. The organ was tampered with and a quantity of chocolates and cigarettes was taken. Unsuccessful efforts were made to open a safe in the office of the manager, R. L. Mayer.

L.C.C. Stops Licence for Two Days

licence is concerned an appeal can be made to the full Council. This could apply only to the Saturday, since this licence does not operate for Sundays.

A. R. Stamp, chairman of the Entertainments Committee, said he was sorry the committee had had to act as they did, but he thought the decision would have a useful effect.

"It is obvious that in the past—I do not know about the present—things have been pretty bad in the West End. That was why the new rule about seat prices was made.

"I think there has been a great improvement recently. In fact, the new rules have been a great help to kinema managements and have ended a lot of their troubles.

"Of course, some members of the public are difficult, and I am keen to see that managements do not suffer."

THE WEEK IN SCOTLAND

David A. Stewart, who arranged the NationalService Cinema Sunday charity shows in Glasgow, was congratulated on his successful work when presenting the gift to the Lord Provost. A. A. Levy, secretary of the Scottish K.R.S. Section, handed over the cheque in the presence of J. R. Turner, of the C.E.A., and R. A. McCaskill

Glasgow Kinemas' £1,287 Gift to National Service

LORD PROVOST EXPRESSES GRATITUDE TO TRADE

FURTHER evidence of the close co-operation given by the Trade to National Service in Glasgow was the presentation last week to the Lord Provost of a cheque for £1,287. This has been raised from the recent kinema shows which Davie Stewart had arranged at the instigation of Pat Dollan in order to allow the Lord Provost to address public gatherings for recruiting for A.R.P. and other work. The total raised was £1,716, the balance going to the Scottish Cinema Trade Benevolent Fund.

A. Levy, the local secretary of the K.R.S., John R. Turner, secretary of the C.E.A., and D. A. Stewart were entertained to luncheon by the Lord Provost and afterwards Mr. Levy handed over the cheque.

Lord Provost Dollan, in acknowledging receipt of the cheque, said he was very much indebted to the kinema Industry for all they had done for National Service. Including what had already been given for ambulance and other services this cheque meant that within the last few months he had received over £3,000 from the kinema Trade. Through the mediums of those meetings in the kinemas he had been able to address about 70,000.

ALBIN GOLF TROPHY

T. A. K. Lunn Wins with Round of 71

A large company of Trade golfers in Edinburgh took part on Sunday at Newbattle in what is to be an annual competition for the trophy presented by W. H. Albin, a former president of the Scottish branch of the C.E.A.

The trophy was won by T. A. K. Lunn, of the King's and Broadway Cinemas, who with a handicap of 12 had a net score of 71. He holds the trophy for a year and retains a miniature cup. Second prize went to J. Brown, with a net score of 73.

T. A. K. LUNN

Other net scores were: J. S. Dunbar and J. Burns, 76; T. Battison, W. M'Guire, and J. M'Ghee, 78; R. M'Sevich, H. Davies and T. Askew, 79.

The prize for the highest net score went to J. M'Laughlin with 112.

Visitors' prizes (a cigarette box and golf balls) went to A. Punter, Edinburgh, 72; and J. Reid, Edinburgh, and W. Loch, Glasgow (equal), 75.

Edinburgh Reopening

The Salisbury Picture House, Edinburgh, which suffered much damage through a fire some four months ago, was reopened on Monday. In the interval the house has been completely redecorated and the balcony reconstructed. There is one row of seats less under the new seating arrangement, thereby improving the comfort and knee-space of balcony patrons.

The Salisbury has been leased for two or three years by Philip S. L. Lucas, the proprietor, to the Frutin Co., Glasgow, who also have the Metropolitan, Glasgow, and other houses. The manager is Robert Honeyman. The feature of the reopening programme was "Submarine Patrol" (20th Century-Fox).

Back to Orchestras

The introduction of orchestral music by the Cameo Sextette at the Elephant, Glasgow, on Monday evenings is proving a great success. Manager Baillie has discovered that one of his usherettes has more than usual ability as a crooner and he introduced her into the programme.

The Sextette is now being introduced twice weekly and we would not be surprised to find at the company's other houses—La Scala and Embassy—that Jimmy Reid will be introducing a musical interlude soon.

This type of entertainment seems to be growing in popularity as the Melody Makers at the Argyle Picture House are now playing twice daily.

DUNDEE S.O. CHARITY TAX

Police Reject Proposal for Reduction

A proposal to reduce the percentage of money paid to charity from the proceeds of Sunday concerts in Dundee has been turned down by the City's Police Committee.

Coun. Garnet Wilson's suggestion that famous bands coming to the city on Sunday should not pay 33⅓ per cent. to charity but a minimum of £25 was defeated by a single vote.

Supporting the change suggested by Mr. Wilson, Treasurer Caldwell said that the committee should not altogether shut the door to Sunday concerts. Some famous bands asked 70 per cent. of the gross takings and certainly would not come for less than 60 per cent. "Class" bands, he said, could not perform in Dundee under the present system.

Two Glasgow Wills

The following two wills have just been published in Glasgow:—

George Middleton Borland, of 79, Virginia Street, Glasgow, who died on February 15 last, left personal estate in Great Britain valued at £323,734

John Allan Houston, J.P., chartered accountant, 30, Victoria Road, Lenzie, £9,385.

The former was chairman and managing director of La Scala and allied houses in Glasgow and was associated with A. B. King; the latter was, of course, the late secretary to the Scottish C.E.A. branch.

Safety First Tie-up

Last week was Safety Week in Glasgow and ever alive to publicity possibilities the Gaumont-British circuit at the New Savoy and Cinerama enlisted the aid of the Glasgow Police, who supplied slogans and statistics to Frank Olsen, who introduced them into his Safety Week interlude at both houses.

Viking Opening Date

James Hamilton announces that the new "Viking" at Largs will be officially opened on Monday, July 3.

Obituary

TRAVELLING KINEMA PIONEER PASSES

Henry J. Scard

The death was announced on Monday of a well-known figure at Stratford-on-Avon who was a pioneer of the "travelling kinema." He was Henry James Scard, who prior to settling down at Stratford a quarter of a century ago toured the country with "fit-up" film shows. Mr. Scard was 79 years of age.

Wells-on-Sea Manager Bereaved

Samuel Oliver, father of S. J. Oliver, manager of the Regal, Wells-on-Sea, died at his home at Wells on Thursday last at the age of 86 years.

The East Coast Cinemas were represented by B. Peart, Mrs. M. Smith, Miss Etheridge, Mrs. D. Thompson, and D. Hewitt (Wells Regal), Mr. Massingham (Holt Regal), B. Pentney (Burnham Cosy Cinema), and B. Clayton (Cosy, Burnham).

Sheffield Death

Harold Haycock, a director of the Heeley Green P.H. and the Page Hall Cinema, Sheffield, died on Tuesday last week, following a three months' illness. He was 59, and died at his home, 58, Crescent-road.

New Films at a Glance

Title and Renter.	R.T. and Certificate.	Stars.	Remarks.	Box-Office Angle.
Beethoven (Curson United)—French.	75 min. (U)	Harry Baur, Annie Ducaux.	Moving story of Beethoven's life interwoven with excerpts from his music. Finely acted, but rather gloomy.	Sound specialised hall booking.
Bridal Suite (M-G-M)—American.	70 min. (A)	Robert Young, Annabella, Walter Connolly.	Romantic comedy, with a Swiss background, giving a flippant interpretation of the boy meets girl theme. Attractive performances by stars and neat direction. Production picturesque.	Safe comedy star booking for the masses. Nothing to harm youngsters.
Clipped Wings (Curry)—American.	61 min. (A)	Lloyd Hughes, Rosalind Keith, William Janney.	Aerial melodrama with contrived plot and crowded development. Acting and presentation fair.	Second for small halls only. Nothing to harm youngsters.
Code of the Streets (Gen.F.D.-Universal)—American.	69 min. (A)	Harry Carey, Frankie Thomas, Little Tough Guys.	Juvenile crime melodrama. Story contrived, but effective and vital. Clever performance by players old and young, and good last minute thrills.	Very good two-feature programme booking for the masses. Nothing to harm youngsters.
Confessions of a Nazi Spy (First National)—American.	102 min. (U)	Ed. G. Robinson, Paul Lukas, Dorothy Tree.	Espionage melodrama of tremendous moment; a complete, exciting and authentic chronicle of America's clever outwitting of a Nazi spy ring. Acting brilliant, story thrilling and treatment thorough.	Outstanding general booking, box-office in matter as well as title. Hardly suitable for children.
Gorilla, The (20th Century-Fox)—American.	64 min. (H)	Ritz Brothers, Patsy Kelly, Bela Lugosi.	Slapstick comedy thriller, a modern version of the perennial pot boiler of stage and screen. Stunts machine-made, but humour bright. Stars in great form.	Attractive two-feature programme booking for other than the family hall.
Juarez (Warner)—American.	123 min. (A)	Paul Muni, Bette Davis, Brian Aherne.	Historical costume piece, re-enacting Napoleon the Third's unsuccessful attempt to usurp power in Mexico. Profound story has political analogy to present day. Acting superb, direction intelligent, staging vast and picturesque.	Outstanding booking, particularly for good and high-class halls. Safe for youngsters.
Only Angels Have Wings (Columbia)—American.	121 min. (A)	Gary Grant, Jean Arthur, Thomas Mitchell.	Aerial melodrama, with a South American setting. Story profound, character drawing vital and thrills vividly realistic. Feminine appeal obvious.	Excellent general booking, box-office in matter, title and stars. Safe for children.
Oregon Trail, The (Gen. F.D. Universal)—American.	15 eps. (U)	John Mack Brown, Louise Stanley, James Blaine.	Spectacular chapter play of the roaring pioneer days. Acting vigorous, thrills big and action fast.	First-rate serial for the masses and youngsters.
Sweepstakes Winner (Warner)—American.	58 min. (U)	Marie Wilson, Johnnie Davis, Allen Jenkins.	Romantic comedy extravaganza of the turf and its associations. Story fantastic, but types good and racecourse thrills authentic.	Average support for industrial and family halls.
To-Morrow at Midnight (Gen.F.D.-Universal)—American.	69 min. (A)	June Lang, Robert Kent, Ed. Brophy.	Gangster comedy melodrama, with story originality. Acting good, humour popular and thrills realistic. Staging first-rate.	Good popular booking. Safe for youngsters.

REVIEWS FOR SHOWMEN

Confessions of a Nazi Spy

First National. American (U). Directed by Anatole Litvak. Featuring Edward G. Robinson, Paul Lukas and Dorothy Tree. 9,152 feet. Release not fixed.

ESPIONAGE melodrama of tremendous moment; a complete, exciting and authentic chronicle of America's clever outwitting of a Nazi spy ring. From the authoritative central theme springs a suspenseful and thrilling entertainment, one which combines the sensationalism of popular hokum with the confident assurance of fact. Thoroughness in treatment, direction and detail is one of the picture's most arresting virtues. Others are its timely warning of the Nazi menace, powerful character drawing, and inherent showmanship.

Transcending everything, however, are title values. Few, if any, picturegoers will be able to resist such a shrewdly worded promise of thrills. Excellent general booking, an industrial exhibitors' Eldorado.

Story.—Dr. Kassell, a practitioner of German birth, is the head of a Nazi spy organisation in America. Amongst the many members are Schlager, Hilda Keinhauer, and Erika Wolf, all of whom have access to Germany. Schneider, a German-American, with a questionable past, offers his services, but in playing for higher stakes he unwittingly puts the British Intelligence Department on the track of a Scotswoman who is acting as postal go-between.

They, in turn inform the American Federal Bureau of Investigation, and Edward Renard, ace G-man, is instructed to break the spy ring. He gets Schneider. Schneider turns stool-pigeon, and others follow his cowardly example. Four of the active members are tried and convicted, while another two return to Germany in circumstances which suggest they will pay a heavy price for squealing.

Acting.—Edward G. Robinson arrives somewhat late in the proceedings, but with smooth yet vital performance as G-man Renard more than compensates for the inevitable delay. Francis Lederer is clever as squealer Schneider, he is very true to type, and George Sanders and Dorothy Tree make their presence felt as Schlager and Hilda Keinhauer.

But best of the German characters, and for that matter the others, is Paul Lukas as Kassell. He puts over his speeches with rhetorical venom, and squeals convincingly before he is hurt. In a phrase, he is the complete rat, a man without conscience or loyalty to family or country. Other cameos worthy of mention come from Henry O'Neill, Grace Stafford, Ely Malyon, Joe Sawyer, and James Stephenson.

Production.—Thoroughness, we repeat, is the keynote of the picture. The ruthlessness of the Nazi spy system is clearly revealed in the treatment, and so is the brutality of the Gestapo, the Nazi secret police. To keep propaganda from getting out of hand, and to retain balance, there is also sympathy for those who are forced to spy against their will. There is short shrift for loyal German-Americans, those who are reluctant to obey the will of the Fuehrer. Presentation is comprehensible.

Explanatory commentary qualifies the action, and this is delivered and illustrated in the pungent March of Time manner. The smashing indictment of Nazi-ism is driven spectacularly home.

Whether or not it is expedient to arouse and exploit political feeling is, of course, another matter. There are, however, no doubts as to the film's commercial possibilities. It's box-office in matter as well as in title.

Points of Appeal.—Thrilling, authentic story, masterly treatment, big thrills, excellent characterisation, exciting detail, human angle, star values, and marvellous title.

Bridal Suite

M-G-M. American (A). Directed by William Thiele. Featuring Annabella, Robert Young and Walter Connolly. 6,268 feet. Released November 13, 1939.

ROMANTIC comedy with a Swiss background, giving a flippant interpretation of the evergreen "good girl reforms wild boy" theme. The entertainment owes practically all it's got—and it is not over-rich—to its stars. In other words, stellar personality and improvisation, plus a spot of original work by gag-men, allow laughs to outnumber yawns. There are many flat spots in the slight and obvious plot. Supporting the versatile and attractive team-work are picturesque sets. Safe, but by no means super, comedy star booking for the crowd.

Story.—Neil, playboy son of Cornelius McGill, an American magnate, suffers from amnesia, a condition aggravated by drink. He forgets on two occasions to turn up to his wedding, and his prospective bride, Abbie, and her impecunious father, Sir Horace Bragdon, have plenty to say. So does Cornelius. Mrs. McGill, Neil's indulgent mama, insists that her son be examined by Dr. Grauer, a psychiatrist. Grauer is in Switzerland, and Neil and Mrs. McGill make for the land of winter sports.

On their arrival Neil promptly falls for Luise, pretty Swiss manageress of the chalet at which they are staying. Grauer can find nothing wrong with Neil, but his paternal interest in Luise compels him to nip romance in the bud. Neil is not easily put off. He has, however, trouble with Abbie and his own parents before Luise not only reciprocates but makes a man of him.

Acting.—Robert Young has an easy way with him as Neil, Annabella has sex appeal as Luise, and Walter Connolly extracts a few laughs from the rôle of Grauer. Billie Burke is also effective as the fluttering Mrs. McGill. The attractive but somewhat neglected supporting cast is represented by Gene Lockhart, Reginald Owen, Arthur Treacher and Virginia Field.

Production.—The opening is crisp; it establishes in humorous terms the "queer" make-up of the central character, and scenes in which Grauer examines Neil are funny; so are those in which Neil, Grauer and Luise are marooned in the Alps; and the climax can also claim a number of laughs, but that's about all. The rest is artless padding decorated with Cinderella romance and a few fast cracks.

We repeat, the film has to thank its lucky stars for its modest triumph over sketchy and unoriginal material. The staging is artificial, but polished and picturesque.

Points of Appeal.—Resourceful and attractive team-work of popular cast, good production qualities, occasional bright stunts and lines, good title, and star values.

Sweepstakes Winner

Warner. American (U). Directed by William McGann. Featuring Marie Wilson, Johnnie Davis, and Allen Jenkins. 5,289 feet. Release not fixed.

ROMANTIC comedy extravaganza, moving in racing circles. It attempts to extract humour from the eccentricities of the turf and its hangers on, but fails to gather a rich harvest of laughs. The trouble is it's too fantastic. There is a limit even to comedy.

It should, however, get over with the not too sophisticated—the cast is not bad, neither is the presentation, which includes authentic shots of the Grand National. Average support for industrial and family halls.

Story.—Jennie Jones, a simple country girl, inherits a thousand dollars. She has a sentimental attachment for a retired racehorse Firefly, and desires to buy it so that she can give it a comfortable home. She falls into the hands of Tip and Jinx, a couple of racing touts, and they relieve her of her money. She then takes a job in a café run by Mark Downey, an ingenious youth, who quickly falls in love with her.

Hard up for a meal Tip and Jinx later persuade Jennie to give them one in return for a sweepstake ticket. The ticket is the winning one, and Jennie collects a hundred and fifty thousand dollars. She buys Firefly, and the horse begins to win races. Tip and Jinx get up to their tricks again, but Jennie, with Mark's help and a little luck, outsmarts them. There is romance at the fadeout.

Acting.—Marie Wilson is quite amusing as the simple Jennie, and Allen Jenkins and Charley Foy secure a few laughs as Tip and Jinx. Johnnie Davis is a bit wet as Mark, but the supporting types are quite well drawn.

Production.—Authentic shots of the Grand National are dovetailed into the story development, but the attempt at realism is somewhat discounted by the clumsy caricaturing of an English announcer. Still, the thrills are valuable, and these, together with other exciting racecourse paraphernalia and the good character drawing, enable the by-play to score where the actual plot falls down. Taking all in all it has the makings of a passable supporting proposition for the masses.

Points of Appeal.—Amusing characterisation, novel love interest, good racecourse sequences, clean sentiment and good title.

Juarez

Warner. American (A). Directed by William Dieterle. Featuring Paul Muni, Bette Davis and Brian Aherne. 11,250 feet. Release not fixed.

HISTORICAL costume piece, set in the eighteen-sixties, re-enacting Napoleon the Third's unsuccessful attempt to usurp power in Mexico. Its indictment of the dictator is not all; it is also a definition of the word democracy, and, more insistent still, a lesson in the nobility of kingship.

The tangled skein of international politics is, it will be observed, seen in all its many conflicting phases. The conclusion is entertainment of quality, gentle poignancy, stern purpose, ambitious spectacle and keen provocation. Incidentally, the casting of the all-star players is flawless, but although selection is impeccable, it is the English actor Brian Aherne who steals the picture.

Atmosphere and production values generally are beyond reproach. Outstanding booking, one with tremendous star values, particularly for good and high-class halls.

Story.—Napoleon III has a large army in Mexico, but the peasants, led by President Benito Juarez, Indian-born man of the people, refuse to foot the bill. Napoleon plans to outwit them and the brilliant and honest Juarez by making Maxmilian von Hapsburg, brother of Franz Josef of Austria, Emperor of Mexico. A plebescite is faked, and the innocent Maxmilian and his Consort, Carlota, are crowned Emperor and Empress. When Maxmilian later learns the truth he wants Juarez to be his Prime Minister, but Juarez's interpretation of democracy forbids.

Having no heir Maxmilian adopts a Mexican lad. The attempt to win the love of the people fails and in a rash moment Maxmilian signs the infamous Black Decree, an act that means death for the majority. Meanwhile, Napoleon abandons Maxmilian, and Carlota goes to France to plead with him. The ordeal unhinges her mind. With the Civil War over, the Americans turn their attentions to foreign affairs, determine to enforce the Monroe Doctrine, and lend troops and money to Juarez. This is the end for Maxmilian. He goes to his death the dupe of a dictator.

Acting.—Paul Muni gives a strong and constant portrayal as Juarez, the Mexican Abraham Lincoln; his interpretation has the painstaking thoroughness of genius. Bette Davis meets all demands in the tragic rôle of Carlota, but it is Brian Aherne, brilliantly cast as Maxmilian, who is most favoured by the script. With rich material at hand he builds into his part the most noble virtues of hereditary kingship. The most impressive of the supporting players are Claude Rains, John Garfield, Donald Crisp, Joseph Calleia and Harry Davenport.

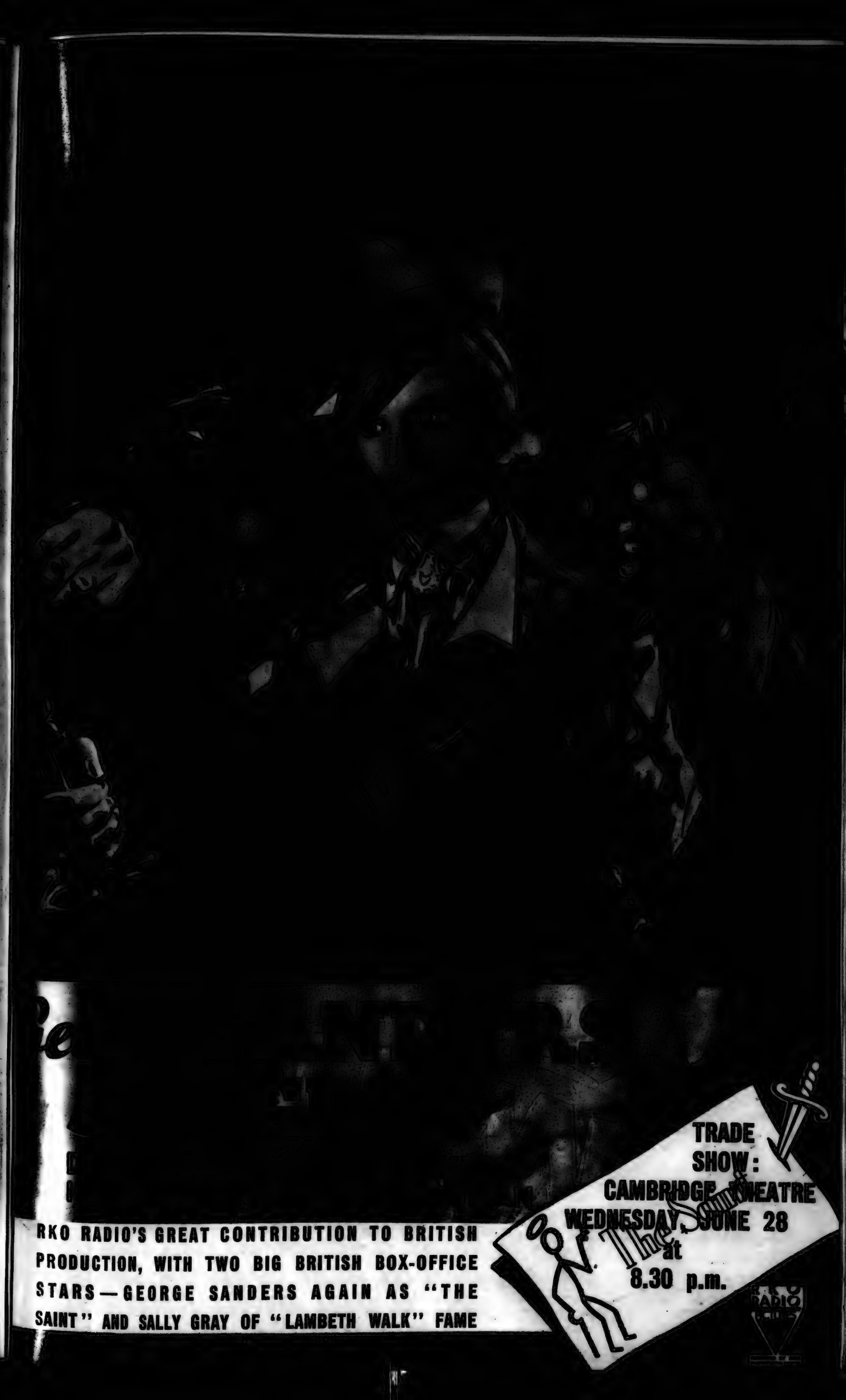
Production.—The play's obvious purpose is to prove through history that the dictator is the enemy of the people and the elected President symbol of the free. Its brief is well prepared and magnificently presented, but political bias is inevitable, and this lets in the monarch theme. Although Juarez, cleverly portrayed by Paul Muni, is a great figure, and Claude Rains makes Napoleon III himself an indictment of dictatorship, it is Brian Aherne, brilliant in the rôle of Emperor Maxmilian von Hapsburg, who not only steals most of the sympathy, but states an authoritative case for king and parliament, a system so successfully adopted in this country.

But politics are not all. There is the human angle in history, and it is this that gives the film its immense appeal. Many moving, thrilling and authentic scenes fall logically into the development. Those that stand out are the crowning Maxmilian and Carlota, Carlota's agony at being childless, Juarez's spectacular defeat of a rival for the presidency and his defence of his Indian blood, Carlota's insanity, Maxmilian's execution, and Juarez's homage to an honest dupe. Each contributes to a pageant that has truth, humanity, spectacle and point. Feminine appeal is profound.

Points of Appeal.—Authentic story, excellent technical presentation, provocative approach, fine acting by Paul Muni, Bette Davis and Brian Aherne, human angle, colourful detail, big thrills, intriguing title, and all-star cast.

REVIEWS continued on page 33

THE GIRL AND THE GAMBLER
SCREEN PLAY BY JOSEPH A FIELDS & CLARENCE UPSON YOUNG
FROM THE PLAY "THE DOVE" PRODUCED BY DAVID BELASCO
AND WRITTEN BY WILLARD MACK
BASED ON THE STORY "THE BLUE RIBBON" BY GERALD BEAUMONT
LEO CARRILLO
TIM HOLT
STEFFI DUNA
DIRECTED BY
LEW LANDERS
PRODUCED BY
CLIFF REID
K O
ADIO
PICTURES


TRADE
SHOW:
CAMBRIDGE THEATRE
WEDNESDAY, JUNE 28
at
8.30 p.m.
RKO RADIO'S GREAT CONTRIBUTION TO BRITISH PRODUCTION, WITH TWO BIG BRITISH BOX-OFFICE STARS—GEORGE SANDERS AGAIN AS "THE SAINT" AND SALLY GRAY OF "LAMBETH WALK" FAME

"FIVE CAME BACK"

Ranking as one of the most important subjects on the current RKO-Radio schedule, FIVE CAME BACK will be Trade shown at the Cambridge Theatre on Thursday, June 29, at 8.30 p.m. The all-star cast is headed by Chester Morris, Wendy Barrie, C. Aubrey Smith, Lucille Ball, Kent Taylor, John Carradine, Allen Jenkins, Joseph Calleia, Elisabeth Risdon and Patric Knowles.

Continued from page 22

Only Angels Have Wings

Columbia. American (A). Directed by Howard Hawks. Featuring Cary Grant, Jean Arthur and Thomas Mitchell. 10,881 feet. Release not fixed.

AERIAL melodrama, basing its entertainment on the mental analysis of the flyer. It also mirrors the mind of the woman who finds the aviator irresistible. Its psychological portraiture is profoundly interesting, and at peak periods its spectacle is emotionally stimulating. There is a tendency to run to length, and monotony of atmosphere cannot be avoided, but such is the structure of the theme that surface faults are in reality dramatic blessings. In other words, by harping on one string it has the capacity to thump home point and purpose. Needless to say, the all-star character-drawing is faultless, and presentation vividly and excitingly realistic. The film is as important as it is unquestionably box-office. Excellent general booking.

Story.—While sailing for Panama, Bonnie Lee, a show-girl, goes ashore at Barranca, a little banana port. She immediately attracts Joe Suthers and Les Peters, aviators employed by "The Dutchman." Geoff Carter, "The Dutchman's" cynical flying manager, orders the boys up, and Joe, unable to cope with fog in his ramshackle 'plane, is killed. Geoff takes it all as part of the day's work, but Bonnie is severely shaken up. She falls for Geoff, however, and decides to stay on. Geoff determines that "The Dutchman" shall secure a Government postal franchise, and he risks his own and his colleagues' lives to this end.

Bat McPherson, another pilot, arrives with his wife Judy to take Joe's place. Geoff recognises McPherson as a pilot who had bailed out in a test flight, sending a mechanic to his death. Judy is Geoff's former sweetheart. To complicate matters further, Kid Dabb, Geoff's right-hand man, is brother of the boy for whose death McPherson was responsible. The side issues create internal friction, but Geoff refuses to waver in his determination to get the franchise. Not even a bullet from Bonnie stops him. In the end an accumulation of flying thrills paves the way to achievement and romance.

Acting.—Cary Grant is more subdued than usual as Geoff, but his reading of the part is nevertheless vital and accurate. Jean Arthur also strikes the right note as Bonnie; she makes it possible to appreciate the woman's angle. Richard Barthelmess, Thomas Mitchell, Sig Ruman and Rita Hayworth register in support.

Production.—Thoroughness in detail and a superb grasp of the situation are the secrets of the picture's psychological and technical success. The somewhat grim philosophy of the flyer is cleverly suggested in the opening scene depicting Joe's failure to make a happy landing in the fog and in the somewhat casual acceptance of the pilot's unfortunate death. There is, too, a mine of drama in Bonnie's reactions to hazardous romance and McPherson's discharge of a personal debt in the scene in which he lands a burning 'plane rather than bail out and repeat an ethical offence, and hair-raising thrills in the other flying sequences.

Added up, the wide entertainment makes a direct appeal to all classes and both sexes. Obvious title and star values, together with effectively nursed tropical atmosphere, are other indications certain box-office success.

Points of Appeal.—Thrilling, intelligent and human story, stupendous flying thrills, natural humour, vital character drawing, excellent technical presentation, provocative title, and compelling star values.

Beethoven

Curzon United. French (U). Directed by Abel Gance. Featuring Harry Baur and Annie Ducaux. 7,000 feet approximately. Release not fixed.

HARRY BAUR gives a forceful characterisation in this picture, showing the declining years of Beethoven's life when he had lost both the woman he loved and his sense of hearing. The film's success relies on his performance and on the excellent musical background which is a joy to all music-lovers. Sub-titles give full value to the action, and make the story perfectly clear.

Story.—When Beethoven learns that the woman he loves, Juliette, is to be married to Comte Gallenberg he shuts himself in the organ loft of the cathedral, and plays a funeral march at their wedding. He is not even consoled by Therese de Brunswick, who is passionately in love with him. Finally he commences to lose his hearing; and then consents to be betrothed to Therese.

On the day of their betrothal Juliette comes to him and begs him to take her away, as her marriage is unhappy; he is unable to let Therese down, and refuses. However, he still thinks of Juliette, and never fixes a marriage date with Therese. His music loses its popularity, he becomes poor and needy, and falls ill. He dies just as a new symphony has caught the popular imagination.

Acting.—Harry Baur is brilliant as the composer, a rather heavy rôle to carry. Annie Ducaux is appealing as Therese, and Jany Holt is fair as Juliette.

Production.—The most conspicuous success in the production is the way the music has been wedded with the action into an harmonious whole. Continuity is apt to be a little jerky, and rather more lightness of touch occasionally would have been welcome.

The death-bed scene is handled with artistry, and is intensely tragic.

Points of Appeal.—Fine acting by Baur and introduction of Beethoven's music.

Clipped Wings

Curry. American (A.). Directed by Stuart Paton. Featuring Lloyd Hughes, Rosalind Keith and William Janney. 5,546 feet. Release not fixed.

AERIAL melodrama, a picture with little point and less continuity. Reason is crowded out by superfluous padding. And that's not all, the sound-recording is frequently at fault. Appeal is limited to the very unsophisticated. Possible second for small halls only.

Story.—Mickey Broun, a cadet at an American Army flying school, fails to pass the final flying test because of his inherent fear of storms. Molly, sister of Raoul McGuire, a flier injured physically and mentally in the war, takes compassion on Mickey, and when she later fears that Raoul is engaged in monkey business on his Mexican ranch he volunteers to help her investigate. Raoul is in league with oil bootleggers, and Jerry, Mickey's brother, believed to have been killed in the war, is also operating in the capacity of G-man. The meeting of the brothers and the fact that Jerry is indebted to Raoul for saving his life complicates matters, but in the end Mickey proves that he has the nerve to fly. The climax runs true to convention.

Acting.—William Janney, Lloyd Hughes and Rosalind Keith work hard in the principal rôles, but are unable to straighten out the involved story. Jason Robards, Joseph Girard and George Regas are in support.

Production.—The conquest of a storm phobia is obviously the theme of the melodrama, but so many other issues are dragged in that before long confusion results. There are however, one or two good aerial thrills and these may weigh the scales in its favour in industrial situations.

Points of Appeal.—Aerial thrills, sound cast, good title and convenient footage.

The Gorilla

20th Century-Fox. American (H). Directed by Allan Dwan. Featuring the Ritz Brothers, Patsy Kelly and Bela Lugosi. 6,947 feet. Release not fixed.

SLAPSTICK comedy thriller, a modern version of the perennial pot-boiler of stage and screen. The Ritz Brothers are given their heads, and their ridiculous antics in the rôles of dumb detectives keep the humour at fever heat. The manufactured thrills are not so effective—novelty values have worn off—but between the eerie and the crazy there is, nevertheless, lively entertainment for the masses. Exploitation values are obvious. Attractive two-feature programme booking for other than family halls.

Story.—Walter Stevens, a financier, receives a threatening note from the Gorilla, mysterious criminal who operates in make-up. Stevens' niece, Norma Denby, and her fiancé, Jack Marsden, visit Stevens, and to safeguard his guests, his servants—Peters, the butler, and Kitty, the maid—and himself he employs Garrity, Harrigan and Mulligan, private detectives.

The fact that Stevens would profit by his niece's death casts suspicion on him, but it soon shifts to others, including a stranger, who says he is a detective, and Conway, a man to whom Stevens owes money. However, Garrity, Harrigan and Mulligan are on the job and they solve the mystery in unexpected fashion.

Acting.—The Ritz Brothers are Garrity, Harrigan and Mulligan, and their particular humour profits by contrast in eerie atmosphere. Anita Louise and Edward Norris promote a popular love interest as Norma and Jack; Patsy Kelly is a good foil for the stars as Kitty; and Lionel Atwill, Bela Lugosi and Joseph Calleia are no mean suspects.

Production.—Red herrings, trap-doors, shrieks in the dark, and hairy and grisly phantoms are but a few of the conventional trappings. The pursuit of the hair-raising is a little laboured, but although fundamentals are old-fashioned the entertainment is by no means antique—the Ritz Brothers see to that. They are never backward in coming forward, and their burlesquing of orthodox police methods is a riot in itself. The thrills are makeweight. Incidentally, this is the third time "The Gorilla" has been screened, but the first it has been flattered by an "H" certificate.

Points of Appeal.—Good title, hectic thrills, elaborate presentation, great comedy team-work by Ritz Brothers, and star values.

Code of the Streets

Gen. F.D.-Universal. American (A). Directed by Harold Young. Featuring Harry Carey, Frankie Thomas and the Little Tough Guys. 6,222 feet. Release not fixed.

JUVENILE crime melodrama, but not one in which all the eggs are placed in one basket, for it also comments on the strong affinities between son and father, and brother and brother. And even that's not all—wholesale regeneration is the salt of the multiple theme. The precision with which the many angles fit together tends to accentuate the mechanical make-up of the play, yet with all its artificiality it seldom loses interest and never punch. The Little Tough Guys see to that. Staging realistic. Very good two-feature programme booking for the masses.

Story.—Tommy Shay, an associate of crooks, is arrested, tried and sentenced to the chair for the killing of a police officer. Lieutenant Lewis, the officer responsible for Tommy's arrest, is certain that he is not guilty, but he is reduced to the ranks for forcibly expressing his opinion. Danny, Tommy's young brother, the leader of a gang of hoodlums, determines to prove his brother's innocence.

Bob, Lewis's son, wants to vindicate his father, and he joins up with Danny and his gang without disclosing that he is a cop's son. When the truth comes out he is roughly handled, but later he convinces the gang of his sincerity and by audacity, courage and luck Tommy's innocence is proved. Tommy is released, Lewis is reinstated, and Danny and his hoodlums decide to go straight.

Acting.—Harry Carey is sound as Lieutenant Lewis, Paul Fix contributes a convincing emotional portrayal as the wrongly arrested Tommy, and Marc Lawrence and Leon Ames are well cast as the men responsible for the police officer's death. The most spirited performances of all, however, come from Frankie Thomas and James McCallion as Bob and Danny, and the Little Tough Guys as Danny's hoodlums.

Production.—The manner in which the youngsters get the goods on the killers is rather far-fetched, and so are the concluding scenes of wholesale reformation, but despite its tricks the film is good for a number of laughs and thrills. It is none the worse for being without women and a love interest. Helping the Little Tough Guys to put things over are good atmosphere and timing. Mass and industrial appeal is terrific.

Points of Appeal.—Contrived but shrewd story, swift alternation of comedy and thrills, crisp boyish humour, clever characterisation by both adults and juveniles, and cast and title values.

To-morrow at Midnight

Gen.F.D. Universal. American (A). Directed by Albert Rogell. Featuring June Lang, Robert Kent and Ed Brophy. 6,063 feet. Release not fixed.

GANGSTER comedy melodrama in which the hazards of speculation are converted into capital humour, excitement and suspense. The theme can claim both resource and originality. Acting by popular cast is abreast of story demands, the timing slick and the dialogue snappy. Additional attraction is chequered yet piquant romance. Good popular entertainment, first-rate two-feature programme proposition for the masses.

Story.—Ted Frazier, penniless ex-sportsman, and Sleeper his friend, work for a large-scale gambler named Foster. Foster has been losing big sums to J. C. Poindexter, a mysterious millionaire, and to protect himself he lays off Poindexter's bets with Kelly, another gambler. The millionaire wins $50,000, and Foster sends Ted and Sleeper to collect. Kelly pays up, but sends his gunmen to retrieve the money. To avoid being robbed Frazier gets Sleeper to slip into an office and address the money to Foster. Sleeper puts the money in the wrong envelope, and Foster refuses to believe their story. He gives them 48 hours to find the money.

They discover the girl to whom the money is delivered. She is Susan Bannister, a pretty but penniless girl, but she has spent most of it by the time they catch up with her. Frazier, Sleeper and the sympathetic Susan then turn to horse-racing, but without success. During their adventures they come into contact with an eccentric old man named Julius Cæsar. He says everything he touches turns to money and he can't lose, but they believe him to be balmy. He is, however, J. C. Poindexter, the millionaire who caused all the original trouble and later, through him, Frazier and Sleeper are saved from the firing squad.

Acting.—June Lang is a pretty and provocative Susan, Robert Kent takes it on the chin with agreeable bravado as Frazier, and Ed Brophy is an amusing stooge as Sleeper. Best of the supporting cast is Etienne Girardot as Julius Cæsar, alias Poindexter.

Production.—The story is fantastic, but, extravagant as it is, it's near enough to reality to give realistic background to its thrills and underpin its humour with humanity. The scenes in which Frazier and Sleeper all but pull off a coup on the Turf, and in which Susan and Poindexter save Frazier and Sleeper from Foster's firing squad, are excitement at its best. Embroidering the vital eccentricities is versatile stage craft and snappy dialogue. Good entertainment in an accommodating measure.

Points of Appeal.—Novel story, he-man treatment, good thrills, easy laughs, capital suspense, and good cast and title.

SHORTS OF THE WEEK REVIEWED

COLUMBIA

†*PEACEFUL NEIGHBOURS. American (U). One reel. Release not fixed.*—Coloured cartoon in which Barnyard capers are adapted in the interests of anti-war propaganda. Gags fairly amusing and colour work bright. Safe cartoon offering.

SCREEN SNAPSHOTS. No. 71. American (U). One reel. Release not fixed.—Stereotyped fan short introducing Hollywood's most famous radio stations and favourite screen-cum-radio stars. Treatment rather hackneyed, but commentary bright Safe fill-up of its type.

FIRST NATIONAL

†*MECHANIX ILLUSTRATED. No. 4. American (U). One reel. Release not fixed.*—Magazine short, photographed in colour, the principal items of which are the manufacture of gold leaf, cartridges, and aeroplanes. Editing snappy and commentary good. Very good featurette.

GEN. F.D. UNIVERSAL

THE OREGON TRAIL. American (U). Featuring John Mack Brown, Louise Stanley and James Blaine. 15 episodes. Release not fixed.—Period chapter play, this serial is told in fifteen episodes. The first five were seen, and the plot runs as follows: Sam Morgan, head of a rich fur syndicate, is making a fortune by cheating the Indians out of valuable skins. A wagon train is heading for Oregon, and Morgan, knowing that the invasion of white settlers will ruin his business, plans to discourage pioneers by wrecking it. Bull Bragg, leader of a gang of toughs, is paid to do the job. Jeff Scott, a Government scout, intervenes, and from thence on the action devolves into a battle of wits between Jeff and Morgan and Bragg. Margaret Mason, a pretty pioneer, provides the love interest. There is some robust cowboy-Indian stuff, plenty of hearty fights and a spectacular thrill to whet the appetite for more at the conclusion of each chapter. In brief, it's rattling good serial. The titles of the episodes seen are: "The Renegade's Revenge," 1,875 feet; "The Flaming Forest," 1,883 feet; "The Brink of Disaster," 1,912 feet; "Thundering Doom," 1,855 feet; and "The Menacing Herd," 1,741 feet.

M-G-M

†*RURAL HUNGARY. American (U). One reel. Release not fixed.*—Fitzpatrick Travelogue, illustrating the describing Hungary's picturesque farming country and types. Colour photography excellent, and commentary intelligent. First-rate featurette.

PARAMOUNT

LEAVE WELL ENOUGH ALONE. American (U). 532 feet. Released August 21, 1939.—Popeye the Sailor cartoon, in which Popeye cuts capers in a dog shop. It is not the best of the series, but good enough. Safe cartoon offering for all classes.

MUSIC THROUGH THE YEARS. American (U). 924 feet. Released July 31, 1939.—Jan Garber and his Orchestra cover an era of song hits starting from 1929. Tunes ear-tickling, and production qualities good. First-rate short of its type.

THE SPORTING IRISH. American (U). 856 feet. Released August 28, 1939.—Grantland Rice sporting short, set in the Emerald Isle. Irish national sports are featured. Good photography and commentary by Ted Husing. Very good fill-up.

†*LAND OF INCA MEMORIES. American (U). 839 feet. Released August 14, 1939.* Coloured travel short, covering the mountainous regions of Bolivia and Peru and the dead city of Inca. Treatment comprehensive, and photography clear. Sound general featurette.

TECHNIQUE

ANIMALS ON GUARD. British (U). 1,936 feet. Release not fixed.—Interesting and entertaining animal short illustrating how the garb of beast, bird, animal and fish is both a weapon against attack and an aid to the propagation of the species. Detail work, photography and commentary excellent. Outstanding featurette.

FOLLOW THE SUN. Australian (U). 948 feet. Release not fixed.—Pictorial trip to the Great Barrier Reef of Australia. Sporting sidelights exhilarating and underwater photography excellent, but commentary a trifle naïve. Fair average general fill-up.

GLAMOUR GIRLS. British (U). 1,550 feet. Release not fixed.—Novelty short depicting a day in the life of a showgirl. Rehearsals, visits to advertising photographers, and hints on make-up are inevitable accompaniments. Very ordinary featurette.

UNITED ARTISTS

A DAY AT DENHAM British (U). 914 feet. Release not fixed.—Of outstanding interest to the average kinemagoer, this refreshing short illustrates the workings of one of Britain's major film studios, Denham. After depicting the actual construction of the buildings, the film shows the wardrobes, carpenters' shops, make-up rooms, power houses and laboratories. Shots of "South Riding" and "Four Feathers" in the making give audiences an idea of the elaborate sets used. Excellent featurette for any programme.

WARNER

†*COUNT ME OUT. American (U). One reel. Release not fixed.*—Coloured cartoon depicting the adventures and misadventures of a country clod who takes a correspondence course in fisticuffs. Gags bright, sound effects appropriate and photography excellent. Very good short of its type.

JIMMY DORSEY AND HIS ORCHESTRA. American (U). One reel. Release not fixed.—Conventional dance band short with vocal intermissions. The crooners, the one male and the other female, are weak. Fill-up for the easily pleased.

PORKY THE GOB. American (U). One reel. Release not fixed.—Cartoon comedy burlesque of a naval engagement, with Porky as the hero. Gags bright and draughtsmanship clever. Useful general fill-up.

THE FIGHTING JUDGE. American (U). One reel. Release not fixed.—Floyd Gibbons' playlet, turning on the American Civil War. Appeal of sentimental theme is addressed mainly to American audiences. For small halls only

† In colour.

Members and friends of the Cinema Club, Glasgow, at the Golf outing to Dunblane. As reported in last week's "Kine," Charles Beveridge, two down on bogey, was the winner of the Friedman Trophy

TRADE AT PLAY

Yorkshire R.E.F.'s full Programme

BLAKELEY CRICKET MATCH WASHED OUT AGAIN

ALTHOUGH the renters' side, captained by Albert Moody, of Provincial, went in to bat at the Burmantofts C.C. ground last Sunday and compiled 54 runs, the exhibitors' side, with Stanley Schofield, of the Alhambra, Halifax, at the helm, were prevented from replying because of rain, and so for the second time this season the annual feature of the Yorkshire R.E.F.s, with the Blakeley Challenge Cup in competition, remained without a verdict. Notwithstanding the elements the affair was thoroughly enjoyed, and before the 58 members and friends who sat down for tea had departed it was announced that a further meeting between renters' and exhibitors' teams for the Blakeley Cup would take place in September.

Frank Clifford, hon. secretary of the Yorkshire R.E.F.s, in expressing thanks to all present, remarked that they had been a little more favoured this time, and the most they could do was to hope for ideal conditions when they made a third attempt to play a full game later in the year. He was happy to welcome the guests and he had a particular word for Arthur Earnshaw, of the Princes, Huddersfield, who was a new member of the R.E.F.s but a very old friend in the Trade.

"Glebelands" Outing

Mr. Clifford drew special attention to the outing to "Glebelands," scheduled for Sunday, July 9, and asked that all interested should communicate with him without further delay. The arrangements were to leave Leeds at 10 a.m., arriving in London approximately at 2 p.m., when buses would convey them to "Glebelands." Tea would be had there.

The inclusive figure, embracing all meals, was £1 1s.

Gerald Tiller (Dominion, Leeds) joined in the thanks to all R.E.F.s enthusiasts, and Charlie Ginger (British Lion) referred to the invaluable aid such an organisation was in fostering the best spirit between all sections of the Trade.

More favourable conditions were the order when the Yorkshire R.E.F.s' team, captained by Stanley Schofield, played the Thirsk C.C. last Wednesday. Defeat was their lot—by 143 runs to 96, but the match was thoroughly enjoyed.

The next fixture is with the Emery circuit at Manchester on Sunday, June 25.

Golf is another popular pursuit of the R.E.F.s, and there was a popular victory in the first tournament of the season on the Pannal links when Tom Shayler, of the Picture House, Pudsey, was the winner and the recipient of a dozen Silver King golf balls. The Golf Section has a match with the Manchester kinema Trade on July 2.

SIX BIG EVENTS IN CONFERENCE GOLF

Lytham Programme

The six main events in the C.E.A. Summer Conference Golf Tournament to be held at the Lytham St. Annes Golf Club next Monday are: The C.E.A. Challenge Cup (presented by the South Wales and Mon. branch); the Fox Films Challenge Trophy (presented by Mr. W. J. Hutchinson); the Frank E. Spring Challenge Cup with a silver tankard by Mr. S. Eckman, Jun.; and the Butcher Empire Cup, presented by Mr. F. W. Baker; Silver Cup, presented by Mr. Harry Adley; and Ladies' Cup, presented by Mr. D. E. Griffiths, with a Rose Bowl, presented by Mr. B. Henry.

A consolation competition is to be held on Tuesday of Conference week.

LANCS "OLD BOYS'" BOWLS

First of the Season's Results

Lancashire Cinema Old Boys' Association held their first bowling match of the season at the Wagon and Horses Hotel, Handforth last week. This function was open to the Trade.

The winner of the first prize (entrée dish) was W. Wright (20th Century-Fox), and the second prize (barometer), Vic. Millgate (Walturdaw Cinema Supply Co.).

The prizes were given by J. Brearley, chairman of the L.C.O.B.A., and F. A. W. Stanbury (Warner Bros.) president.

A.B.C. Staffs to Invade Blackpool

LIVERPOOL PARTY TO TRAVEL IN 30 MOTOR COACHES

Thirty motor coaches will convey the staffs of about thirty A.B.C. kinemas in the Liverpool area, and their friends, to Blackpool on Sunday, July 2, for their annual picnic. It is expected the party will greatly exceed last year's total of 850 persons. A.B.C. kinemas in Liverpool and district, Southport, Warrington, St. Helens, Leigh, Wigan, Chester, and Northern Ireland will be represented.

Coaches will leave the various starting points at about 10 a.m., and each vehicle will display at the front and rear the familiar A.B.C. triangle. Special concession tickets will be issued entitling the holders to admission to many of the entertainments at pleasure beach at half price.

The committee responsible for the arrangements comprises P. F. Inkester, Liverpool area supervisor (chairman), R. F. Scott (secretary); C. Burns, Gem, Liverpool (treasurer); L. S. Barry (Astoria, Walton), W. L. Crawford (Popular, Netherfield Road), A. H. Hore (Commodore, Stanley-road), and T. Walton.

G.-B.'s BIG GALA NEXT SUNDAY

Sports and All the Fun of the Fair

The annual Gaumont-British Sports which take place at Norbury next Sunday promises to be one of the biggest Trade sports meetings of the year.

In addition to a full sports programme details of which have already appeared in these columns and in which the champions of three counties will take part, the Organising Committee of which James Forsyth is chairman have paid particular attention to the social and entertainment side of the function.

Frances Day, who will be guest of honour throughout the proceedings, will be one of the judges of the Bathing Belle display, from which will be selected "Miss Gaumont-British." She will be aided in her good work by Louis Levy, Christopher Stone and Betty White (casting director of 20th Century Productions).

There will also be a novel entertainment comprising 20 big acts in which Bryan Michie and his G.-B. Discoveries will participate. Jack Swinburne will produce.

Then there will be a huge fun fair presented by E. H. Lundy, and to close the lengthy series of other interesting and novel events which have been arranged there will be dancing on the lawn to Ralph Phillips and his Band.

I don't want to hear the Treasury Point of View!

'DODGE CITY' HEADS NEW FIRST NATIONAL TRIO

Errol Flynn in Technicolor Super

A SECOND SECRET SERVICE SUBJECT

DESCRIBED as one of the most elaborate and colourful action pictures ever presented by First National, "Dodge City" is to be Trade shown at the Cambridge Theatre on Tuesday, July 4, at 8.30 p.m.

"On top of a line-up of pictures that includes such brilliant offerings as 'Dark Victory,' 'Yes, My Darling Daughter,' 'The Sisters' and 'Wings of the Navy,' D. E. Griffiths, the company's managing director, states that he feels particularly enthusiastic regarding this latest and greatest of the all-Technicolor pictures to come from Burbank. "It is certainly a worthy successor to 'Robin Hood' and has already demonstrated sensational box-office results in the United States."

Errol Flynn's Best

Errol Flynn heads the cast, and in the tradition of Robin Hood presents a thrilling and adventurous character as Wade Hatton, a roving cattleman and soldier of fortune. Dodge City, when Flynn arrives there, is under the domination of a group of bandits. The town is notorious for its lawlessness and hardly a day goes by but its main street is the scene of a gun battle. Law-abiding citizens, in terror of their lives, flee from their homes as the death roll mounts.

Founded on fact, "Dodge City" is as thrilling as any fiction, and from the production point of view is easily amongst the most elaborate ever made at Burbank. It is on record that between 1872 and 1878 some 90 men and two women who came out second-best in six gun encounters were buried in the cemetery on the outskirts of the town.

Big Scenes

"Dodge City" is packed with big scenes, bearing out the assertion that it is among the most lavish of its kind. Among those that are likely to impress themselves are a cattle stampede in the early part of the picture, done on a vast scale. Then there is a rousing saloon brawl in which more than one hundred angry men make a veritable shambles of the place. A near-lynching, a street fight, the attempted hanging of one of Flynn's henchmen, a dramatic escape from gaol, and a climatic pistol battle in a railway mail car which is given a sudden and dramatic twist when the car bursts into flames.

Outstanding Cast

The cast is in keeping with the rest of the production, and Errol Flynn is surrounded with almost as many popular favourites as he was in "Robin Hood." Olivia de Havilland, so popular as Maid Marian, once again plays opposite him as Abbie, the girl who inspires him with the spirit of crusading. Ann Sheridan, whose popularity grows with every picture, plays the rôle of Ruby, the saloon "oomph" girl, whose curves attract plenty of custom to the "Gay Lady" saloon.

Bruce Cabot is seen as the rascally Jeff Surrett, sheriff "boss" of Dodge City, and Frank McHugh appears as the journalist who is brutally murdered while striving to expose Cabot. Alan Hale, as Errol Flynn's aide, John Litel, Henry O'Neill, Victor Jory, Guinn Williams and William Lundigan are also prominent. Hundreds of extra players are seen in the vast crowd sequences.

"Dodge City" is the outstanding feature of First National's new group of three subjects, the others being "Code of the Secret Service," with Ronald Reagan and Rosella Towne in the leading rôles, and "Nancy Drew—Trouble Shooter," starring Bonita Granville, will also be Trade shown within the next few weeks.

New Secret Service Story

"Code of the Secret Service," the second of the series of Secret Service pictures to be made by First National, will be Trade shown at the end of the present month. Ronald Reagan again has the leading rôle, as the young agent for the United States Secret Service.

Olivia de Havilland and Errol Flynn in a scene from the First National Technicolor production DODGE CITY

The story of "Code of the Secret Service" tells of Reagan's struggle to gain evidence against a gang of counterfeiters operating in Mexico. He is sent to Mexico by his chief, but whilst endeavouring to escape a false charge of murder is captured by the gang. He escapes the gang, only to fall into the hands of the Mexican authorities and has many further adventures before he is able to gain the facts he requires and break up the gang.

Rosella Towne has the leading feminine rôle, as the daughter of a rancher, whilst others in the cast are Eddie Foy, Jun., Edgar Edwards, Jack Mower, Joseph King and John Gallaudet.

The production was directed by Joel Smith and was based on an original screen play by Lee Katz and Dean Franklin. Material for the screen play was compiled by W. H. Moran, who is an ex-Chief of the United States Secret Service.

Bonita Granville as Nancy Drew

In "Nancy Drew—Trouble Shooter" First National once again bring Bonita Granville to the screen in the rôle of the youthful sleuth. She is once again supported by Frankie Thomas as her boy-friend and John Litel as her lawyer father.

Nancy Drew goes away with her father when he is defending an old friend, falsely accused of murder. With the help of her boy friend Ted she does some not-so-amateur sleuthing and succeeds in discovering the identity of the real murderer.

The supporting cast includes Aldrich Bowker, Charlotte Winters, Edgar Edwards, Renie Riano, Roger Imhof and Willie Best, whilst the screen play was written by Kenneth Gamet, who has been responsible for the same work on previous Nancy Drew productions. William Clemens, the director, also continues his work on the series, which are based on the Nancy Drew stories by Carolyn Keene.

W.E. ENGINEERS' RIVER CRUISE

100 to Attend July 2 Event

The ninth annual summer outing of the Western Electric Service Department will be held on Sunday, July 2, L. F. Morris, operating manager, announces. Upwards of 100 engineers who are not on duty that day are expected to participate.

The party will embark on the *Richmond Belle* at 10 a.m. at Chertsey lock for an up-river cruise to Windsor for luncheon at the Castle Hotel. The afternoon will be spent in the grounds of Windsor Castle. H. W. T. Hampshire, the chairman, assures his committee that the liquid outside the ship will be adequately compensated by supplies of varying degrees of specific gravity on board.

The trip, which includes all entertainment, is open to all technicians connected with the Industry.

Applications for tickets should be made to E. P. Watson, Western Electric Service Department, Cricklewood (tel.: Gladstone 5401), who is in charge of the arrangements.

Pathe Staff's Trip to Hastings

On Saturday last 130 of Pathé's staff left Wardour Street by coach to Hastings for their annual outing, where exceptionally good weather added to the enjoyment of all.

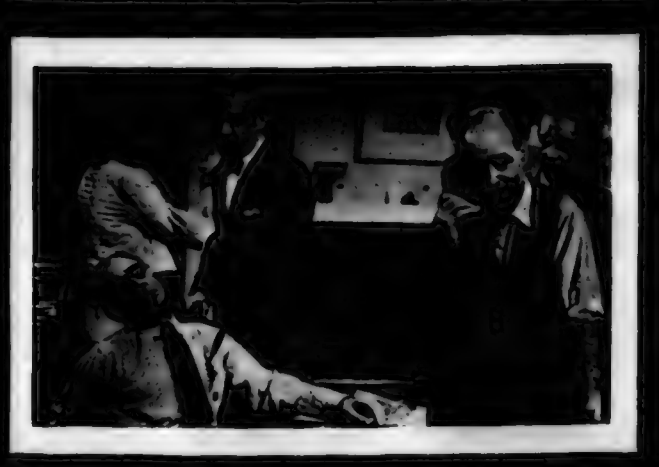
Freddy Watts presided at lunch, held at Lewcocks, and read out a telegram from W. J. Gell, managing director, regretting his inability to be present.

Among those present were H. G. Powell, secretary; S. Young, despatch dept.; W. Hill, works dept.; and S. Gazzaniga, works dept.

DANILO, QUINTON

The official opening of the new Danilo, Quinton, Birmingham, has been provisionally fixed for either July 31 or August 7. Built to plans prepared by the late Andrew Mather, this Danilo has a seating capacity of 1,600, and the scheme includes a park for some 600 cars.

Follow' THIS MAN IN PARIS' for Paramount's Box-Office GOLD-RUSH!



Barry K. Valerie Alastair

BARNES · HOBSON · SIM

This Man in Paris

Directed by **DAVID MacDONALD**

Produced by **ANTHONY HAVELOCK-ALLAN**

A PARAMOUNT PICTURE

CONFLICT THAT ROCKED THE WORL)—I RA MA THAT

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(WAR-EZ-Z)

BRIAN AHERNE

CLAUDE RAINS

JOHN GARFIELD

DONALD CRISP JOSEPH CALL GALE SONDERGAARD GILBERT ROLAND HENRY O'NEILL WILLIAM DIETERLE

Screen Play by John Huston Aeneas Macker Wolfgang Reinhardt Based on a play by Franz Werfel and the Novel The Phantom Crown by Bertita Harding Music by Erich Wolfgang Korngold

"Action has colourful sweep
epsodes. Engrossing dramatic
are big selling angles."—*Daily Fi*

"Beautifully presented and with a cast which
cannot fail to make it one of the biggest
ever set before exhibitors."—*Cinema*

WARNER BROS.

E WORL)—IRAMA THAT WILL FOREVER THRILL IT!

BETTE

DAVIS

JAREZ"

(WAR-EZZ)

BRIAN AHERNE

CLAUDE RAINS

JOHN GARFIELD

DONALD CRISP JOSEPH CALLE[illegible] GALE SONDERGAARD GILBERT ROLAND HENRY O'NEILL [illegible] by WILLIAM DIETERLE

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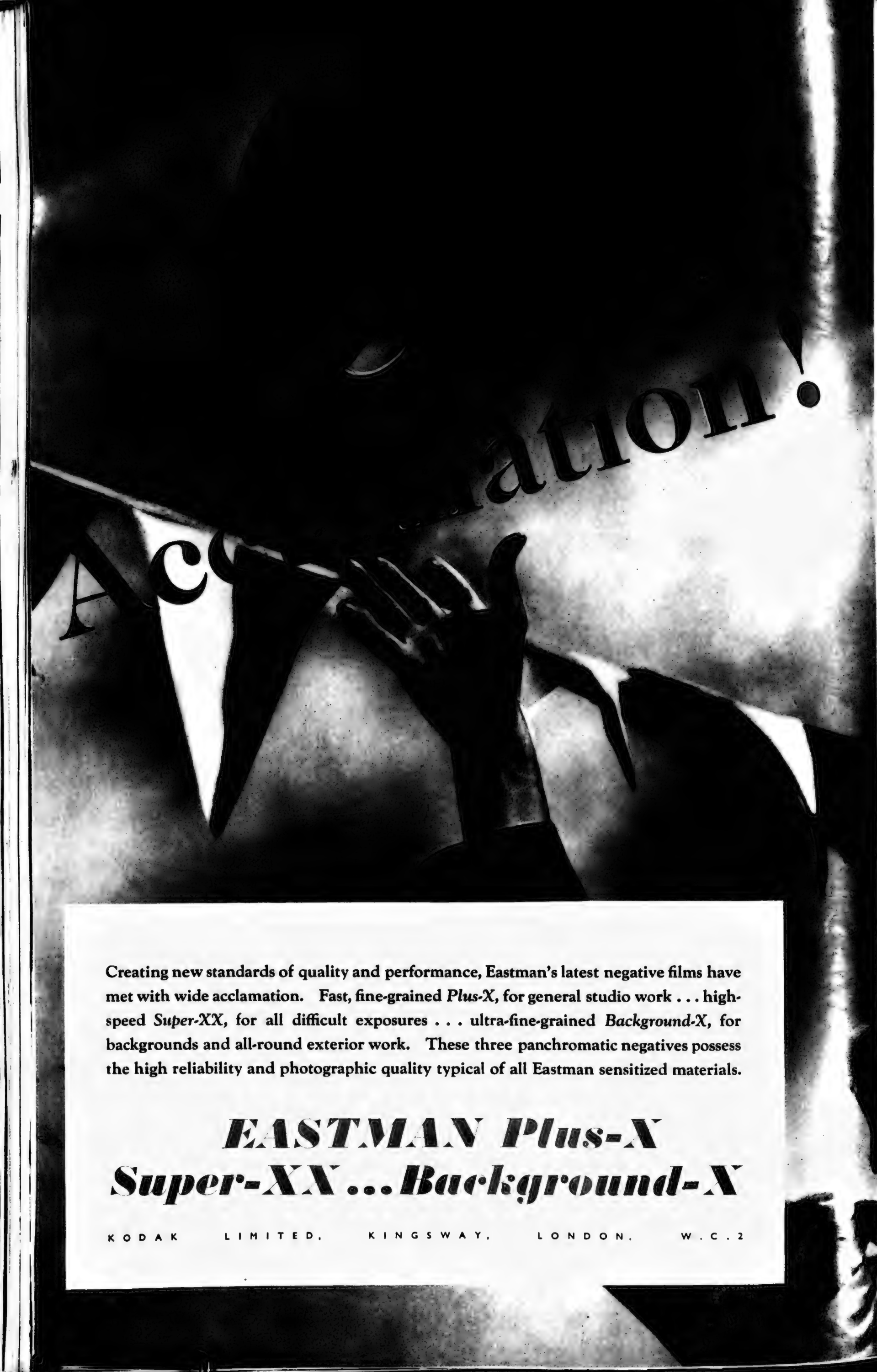
"Action has colourful sweep. Strikingly poignant epIsodes. Engrossing dramatic offering. Star names are big selling magic."—*Daily Film Renter.*



Creating new standards of quality and performance, Eastman's latest negative films have met with wide acclamation. Fast, fine-grained *Plus-X*, for general studio work . . . high-speed *Super-XX*, for all difficult exposures . . . ultra-fine-grained *Background-X*, for backgrounds and all-round exterior work. These three panchromatic negatives possess the high reliability and photographic quality typical of all Eastman sensitized materials.

EASTMAN Plus-X
Super-XX ... Background-X

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EDITED BY P. L. MANNOCK

NAVAL SUBJEC

CARROLL LEVIS STARTS

His "Discoveries" at Highbury

The Grand National production, "Discoveries," has started at Highbury Studios, with Carroll Levis starring under the direction of Redd Davis.

The supporting cast includes Miss Doris Hare, Issy Bonn, Miss Carol Wynne, Julien Vedey, the Three Ginx and Afrique, and Lew Stone and his Boys.

The story itself is actually founded on a number of the tragi-comedy incidents depicting Carroll's experiences during his three years' talent-spotting work in England and some of the sequences lay bare the uphill game it is to gain recognition, even if one possesses talent. The script has been prepared by Anatole de Grunewald, whose play "Bridge of Sighs" has just gone into the St. Martin's Theatre, London.

GRAFTON UNIT AT COLLIERY

"The Stars Look Down"

The Grafton Films unit which is in Cumberland shooting backgrounds for the A. J. Cronin film, "The Stars Look Down," spent the week-end at St. Helens Siddick Colliery at Workington.

On a siding spur of the colliery, director Carol Seed mounted his cameras on the roof of the cab of a locomotive in order to secure moving shots for subsequent back projection purposes with the colliery in the background.

Matt Little, contact man, has secured a large quantity of well-worn miners' clothes which will be used in the studio sequences. Michael Redgrave is co-starring with Emlyn Williams and Margaret Lockwood in this dramatic story of the men who work at the coal face. It will be released by Grand National.

MAX MILLER WEARS A KILT

"Hoots, Mon" at Teddington

Max Miller will wear the kilt in his next film, which started on Monday at Teddington Studios. The film has a music-hall background, and the setting is largely in Scotland.

Teamed with him in the film is Florence Desmond, who will give some of her famous impersonations, in which will be one of Max himself.

Hal Walters plays a Cockney valet and companion to Max.

Two Debuts

"Dressed to Kill," now in production at Teddington, was written by director Roy William Neill and concerns two brothers who perform a human target act on the stage.

"Tonie" Lupino, niece of Stanley Lupino, makes her film début in the picture as second romantic lead opposite Peter Glenville, son of Shaun Glenville and Dorothy Ward, who is also making his first film. Clifford Evans is the lead.

WILCOX PLANS TWO

"Marie Lloyd" and "Kitchener"

Herbert Wilcox, who is now producing "Nurse Edith Cavell" in Hollywood, announces plans for the production in Great Britain of "Kitchener of Khartoum" and "Marie Lloyd." Negotiations are proceeding for top-line American stars to appear in both of these films. It is expected that "Kitchener of Khartoum" will be the first of these films to be produced.

Each of the features mentioned will receive world-wide distribution by RKO-Radio.

"Ten Days in Paris"

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A BARBER'S SHOP

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T... hop forms one of the main settings for ... e Night of the Fire," which is being filt... nder the direction of Brian Desmond Hu...

... Richardson plays the barber; Miss Wy... rd is his wife.

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EDITED BY P. L. MANNOCK

NAVAL SUBJECT FOR ELSTREE

A Topical Theme

HAROLD HUTH TO DIRECT

One of the most interesting and topical British films of the year starts production at Elstree at the end of the week. This is "On Guard in the Mediterranean" (tentative title), the action of which takes place in one of Europe's danger spots.

The story of the film is woven around three warships at Tangier, one British, one French and one Russian. The three commanders fraternise until each becomes intensely nationalistic when a murder takes place after a sailors' brawl. This alienates them until all international barriers are broken down in the cause of humanity when the French boat, with the Russian and English commanders on board as liaison officers, is sent to capture a boat carrying a cargo of deadly gas, and afterwards disobeys orders to race through the escaping gas to save the passengers of a trapped liner.

Producer Walter Mycroft hopes to be able to cast each of these three main rôles with an actor of corresponding nationality. Penelope Dudley Ward has already been assigned the rôle of Commander Lestailleur's English wife.

Harold Huth is to direct.

Antoinette Cellier Signed

Stanley Lupino is keeping to his usual custom of having three leading ladies in his films. Already filming in his latest Associated British musical, "You're Lucky To Me," are Barbara Blair and Phyllis Brooks, and now Antoinette Cellier has been assigned a leading rôle.

Thomas Bentley is directing and the cast also includes Bruce Seton, David Hutcheson, Gene Sheldon and Geoffrey Sumner.

"She Couldn't Say No" Complete

Shooting has been completed on the Tommy Trinder vehicle, "She Couldn't Say No," which Graham Cutts has been directing at Elstree.

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"Ten Days in Paris" is based on the novel by Bruce Graeme adapted by John Meehan and James Curtis. Otto Kanturek is at the camera.

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Diana Wynyard and Ralph Richardson have been acting all week in a Newcastle barber's shop—at Denham.

The shop forms one of the main settings for "The Night of the Fire," which is being filmed under the direction of Brian Desmond Hurst.

Ralph Richardson plays the barber; Miss Wynyard is his wife.

With the last foot of FRENCH WITHOUT TEARS in the can, congratulations are exchanged between producer Mario Zampi and director Anthony Asquith (Paramount)

"Chinese Bungalow" Set by George King

LUKAS AND DOUGLAS CO-STARRED

George King starts work next Wednesday, June 28, on a film of the famous Matheson Lang play, "Chinese Bungalow," with Paul Lukas as the millionaire Chinese merchant, Yuan Sing, co-starred with Robert Douglas. Negotiations for a top-flight British star are in progress for the part of Charlotte. Kay Walsh and Wallace Douglas have already been signed.

The script of "Chinese Bungalow" has been completed by A. R. Rawlinson, and Gordon Wellesley, the technical advisor, is supplying additional dialogue. The main setting of the story is in Yuan Sing's palatial bungalow on his privately-owned island, several hundred miles up the river Gula in Malaya. A considerable amount of action also takes place in Singapore and at various native villages on the Gula.

The unit will start work shooting exteriors on the Thames, near Shepperton, where a complete replica of Saru, a native village, is now being built.

Technical staff include Hone Glendining at the cameras, Harold Richmond, production manager, Philip Bawcombe, art director, and E. M. Smedley Aston, assistant director. Release will be through British Lion.

"FRENCH WITHOUT TEARS" ENDS

Zampi Preparing Wakefield Film

"French Without Tears," the Mario Zampi production, directed by Anthony Asquith at Sound City, is completed. Ray Milland will leave this week for Hollywood, where several pictures are waiting for him.

Ellen Drew is leaving for a touring vacation in France with her husband before returning to the States.

Janine Darcey is Paris bound, and will go right into "Sixieme Etage," to be directed by Maurice Cloche.

Jim Gerald, too, who plays the genial professor in "French Without Tears," has two films waiting for him in France.

There will be no break for most of the "French Without Tears" production unit, who will go almost straight on with "Live and Let Live," "Duggie" Wakefield's new starring picture for Paramount, which goes on the floor within a week or two.

Mario Zampi is to direct and produce, and has already started script conferences with "Duggie" and Anatole de Grunwald, who is doing the script.

Early Shots on "The Thief"

DOG STAR'S DEBUT

Viscount, the famous dog of the children's hour and in other radio features, has become a film actor in Alexander Korda's Technicolor picture, "The Thief of Baghdad," starring Conrad Veidt, Sabu, June Duprez, John Justin and Rex Ingram.

Viscount plays the part of Sabu, the Thief, when he is turned into a dog by the magician. To show that he is the Thief and not a dog he barks when anyone mentions him.

Viscount has to be the constant companion of Ahmad, the blind beggar who was once a prince, played by 21-year-old John Justin, latest Korda discovery, in the picture.

The opening scene of "Thief of Baghdad," which Dr. Ludwig Berger is directing to-day, shows June Duprez as the Princess lying in a trance in the palace of Giafar, played by Conrad Veidt, who has bought her. Distressed by the disappearance of her lover, the Prince, she falls into a trance and calls for him. Blind and in rags, he is brought to her bed chamber by Mary Morris, and Giafar hopes that he will be able to awaken her.

Rex Ingram, the negro actor, is on the way from New York to take the part of the Djinn.

The following cast additions are announced:—

Miles Malleson, Hay Petrie, Glynis Johns, John Salew, Roy Emerton, Norman Pierce, Frederick Burtwell, Otto Wallen, Henry Hallett.

FLORA ROBSON FOR U.S.

Flora Robson is going to appear in two films for Warners. She will play Queen Elizabeth in a new version of "The Sea Hawk," and also act in a version of James Hilton's novel "We are Not Alone." She will return to the West End in the autumn.

BRITISH FILMS FIRE CHIEF

G. Semple, formerly of Pinewood Film Studios Fire Brigade, has been appointed Chief Officer of the joint Denham and Pinewood Fire Brigade, which covers not only two film studios, but also Denham parish and half of Iver.

Arthur Lucan studying the script of OLD MOTHER RILEY, M.P., with Kitty McShane, Director Oswald Mitchell and Assist. Director John Hamilton

DIGNITY AND IMPUDENCE

"Old Mother Riley's" Adventures

In his exteriors of Government buildings and the interior of the House of Commons, art director Holmes Paul has conveyed a sense of solidity and dignity that emphasises, by force of contrast, the ludicrous uses to which the settings are applied in "Old Mother Riley, M.P.," which Oswald Mitchell is directing for Butchers at Walton.

Tremendous physical energy is employed by Arthur Lucan in the filming of knockabout and slapstick scenes. Knockabout Victim No. 1 is Henry Longhurst, in the part of Mother Riley's rival candidate for Parliament, Mr. Wicker, a criminally minded laundry proprietor with political aspirations.

In the terrific electioneering scrambles in East Street, E.C., Mr. Wicker has rotten eggs and tomatoes thrown at him.

"Come On, George"

GEORGE FORMBY AT THE FURLONG POST

Since "Come On, George," the new George Formby comedy now being directed by Anthony Kimmins at Ealing, has an exciting steeple race as its climax, it is fitting that the present state of production should be described as being "at the furlong post." For non-racegoing readers (if there be any such) this means that all the obstacles having been surmounted the finishing post is now in sight.

All being well, the final shot will be in the can to-morrow and floor space will then be available for the next Ealing production—the new Clive Brook-Robert Stevenson screen version of the stage success, "Goodness, How Sad," the title of which may be changed for screen purposes.

LODER AS LEAD

"Archer Plus Twenty"

"Archer Plus Twenty" will re-unite William Sistrom and John Paddy Carstairs, the producer-director team of "The Saint in London," in their respective capacities, is to start shortly at the Rock Studios, Elstree. John Loder has been signed by RKO-Radio to enact the title rôle.

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"THE GIRL FROM MEXICO"

Romance, comedy and hilarious action are promised by RKO-Radio in THE GIRL FROM MEXICO, which will be Trade shown at the Cambridge Theatre on Tuesday, June 27, at 8.30 p.m. It features Lupe Velez in her more madcap moments and Donald Woods

"THE SAINT IN LONDON"

Scenes from THE SAINT IN LONDON, which RKO-Radio is Trade showing at the Cambridge Theatre on Wednesday, June 28, at 8.30 p.m. George Sanders appears in the title-role with Sally Gray supplying the romantic interest. The picture was made at Elstree, John Paddy Carstairs directing with William Sistrom as producer

RKO-RADIO NAMES SIX STARTING JUNE 6

Box-Office Stars and Varied Entertainment

"FIVE CAME BACK" OUTSTANDING IN SCINTILLATING NEW GROUP

SEVERAL of the most notable productions ever screened at one time by RKO-Radio are included in their latest line-up of Trade screenings scheduled for presentation during the week, starting June 26.

Headed by such outstanding features as "Five Came Back," "The Saint in London" and "The Girl From Mexico," this group comprises six films, each vastly diversified in type, and ranging in thematic treatment from tense excitement to gay comedy and absorbing romantic drama. All will be screened at the Cambridge Theatre as follows:—

Tuesday, June 27, 3 p.m.: "That Girl from College," co-starring Anne Shirley and James Ellison; 8.30 p.m.: "The Girl from Mexico," starring Lupe Velez and Donald Woods.

Wednesday, June 28, 3 p.m.: "The Girl and the Gambler," featuring Leo Carrillo, Steffi Duna and Tim Holt; 8.30 p.m.: "The Saint in London," co-starring George Sanders and Sally Gray.

Thursday, June 29, 3 p.m.: "Panama Lady," with Lucille Ball and Allan Lane; 8.30 p.m.: "Five Came Back," with all-star cast headed by Chester Morris, Wendy Barrie, C. Aubrey Smith, Lucille Ball and Kent Taylor.

It will be noted that in this group RKO-Radio adhere closely to their avowed policy of producing all-star features and presenting in them a grand line-up of outstanding box-office artistes.

Poignant Romantic Drama

Coming to the screen as one of the most poignant romantic dramas for many years, "That Girl from College" shows the efforts of a small-town girl to join a prominent college social organisation, dazzled by the glamour and social prestige of such a step, and her abrupt awakening when she learns that her activities have cost her her father's love.

In order to satisfy Anne Shirley's social ambitions her indulgent father, J. M. Kerrigan, mortgages his store. She endeavours to crash into one of the college social groups and is aided by her romance with James Ellison, a young medical student, who lets it be thought that Miss Shirley is an heiress. This has the desired effect, and, unaware of her boy friend's ruse, she seems certain of becoming a popular favourite until a jealous ex-girl friend of Ellison, and the arrival of her seedy parent during a fashionable dance, combine to reveal her true identity.

The result awakens the girl to the difficulty of her position in a shallow and artificial atmosphere. Repentant, she wins her father's forgiveness, and Ellison, his adoration for Miss Shirley intensified by her sacrifice, asks her to become his wife.

Anne Shirley's unusual dramatic talents, and the characterisation of Ellison, carry the burden of the drama in brilliant fashion. The well-known Irish actor, J. M. Kerrigan, has one of his best rôles as the kindly old father. The supporting cast includes Barbara Read, Adele Pearce and Doris Jordan, who all contribute to making it one of the season's most entertaining films. John Farrow directed.

Lupe Velez Returns

Romance, comedy and side-splitting action are deftly woven in "The Girl from Mexico," Lupe Velez's most scintillating production, which shows what happens when a young advertising man adopts a mexican singer as his ward.

Donald Woods engages Lupe Velez, a singer in a small Mexican café, to appear in an advertising programme, but before she can leave the country with him the law requires him to assume her legal guardianship. Lupe invades New York in a blaze of action. The city enthralls her, and, escorted by her benefactor's shiftless uncle, Leon Errol, she has such a hectic time seeing the sights that when the time arrives for her audition, she is voiceless, and finds herself out of a job.

Her importer is ordered to send her back to Mexico, but Lupe refuses to return and resumes her hectic tour of New York and interweaves her madcap adventures with a romantic fling at Woods. When she successfully launches her campaign to win him away from his socialite sweetheart—a sequence which ends with a merry fight between bride and enraged ex-fiancee on the day of the wedding—her temperamental outbursts soar to explosive degrees—and the screen is afforded a sparkling assemblage of fast-paced complications which merge into one of the gayest, brightest and most actionful comedies of the year.

Lupe Velez's portrayal includes a rendition of some entertaining native tunes and dances. Linda Hayes, Donald MacBride, Elisabeth Risdon and Ward Bond have the principal supporting rôles. It was directed by Leslie Goodwins.

Exhilarating Romance

The triangular romance between a young American gambler, a Mexican girl and a Mexican bandit forms the basis of "The Girl and the Gambler," which teams Leo Carrillo, Tim Holt and Steffi Duna.

The production, packed with drama along with its love story and picturesque settings, offers a wealth of delightful entertainment. Leo Carrillo, proud of his reputation as a Robin Hood, and of his conquests among the senoritas, wagers that he will win the affections of Steffi Duna, a café dancer, who is in love, however, with Tim Holt, croupier at a nearby casino. In an effort to be alone with the girl, Carrillo invades the casino, where one of the men is killed by Holt in a gun battle. Accused by Miss Duna of "framing" Holt, Carrillo bargains with her to go back to his hide-out in return for aiding Holt to escape from prison. This she agrees to, but Holt refuses to accept Steffi's statement that she no longer cares for him and tracks her and Carrillo to the latter's lair where, captured, he is ordered to be shot. In a tense climax, however, Steffi turns the tables on Carrillo and, while enabling him to win his wager, makes it possible for her and Holt to start for America and a belated honeymoon.

Famous for his Latin characterisations on the screen, Leo Carrillo is an ideal choice for the part of the boastful Robin Hood-Casanova. Tim Holt, youthful actor son of Jack Holt, has again made a rapid stride towards solo stardom. As the dancing girl, Steffi Duna has a rôle particularly suited to her ability.

The story was directed by Lew Landers.

A scene from FIVE CAME BACK, featuring Kent Taylor, John Carradine and Chester Morris, which RKO-Radio are Trade showing on June 29, at 8.30 p.m., at the Cambridge Theatre

George Sanders as The Saint

The third of the renowned Leslie Charteris "Saint" stories presents George Sanders in the title-rôle of "The Saint in London," a mystery-drama replete with high adventure and an ingeniously contrived romance, which was produced in Great Britain by William Sistrom, the noted American executive.

The ruthless methods employed by George Sanders as The Saint in outwitting a gang of criminals planning to perpetrate a currency fraud upon a foreign government provides the basis of the story. In the course of his mission he visits the home of the Morgan family, where he makes the acquaintance of Penelope Parker, a young American girl. Another guest is Bruno Lang, suspected head of the gang, from whose residence Templar, aided by Penelope, rescues Count Duni, a foreign diplomat held captive by the gangster. Penelope is captured by Kussella, Lang's accomplice, and held as hostage in return for Duni, who meanwhile is found murdered under circumstances which point to Templar as the culprit.

Arrested, The Saint obtains his release by guaranteeing to give himself up or capture the real murderer within a specified time. How he succeeds in operating an amazing scheme to capture his enemies is told with a wealth of adventure and exciting detail which rises to a tense climax, in which Templar is able to gather the information which leads to Lang's indictment.

One of the most notable of Britain's male stars, with a great following both in America and Great Britain, George Sanders is again seen as The Saint, and heading a major supporting cast Sally Gray shows her versatility in her treatment of a grand semi-dramatic rôle. Others who contribute great performances are Henry Oscar, David Burns, Carl Jaffe, Gordon McLeod and Ralph Truman.

Directed by John Paddy Carstairs, the film was adapted from the Leslie Charteris story, "The Million Pound Day."

Barry K. Barnes who co-stars with Valerie Hobson in THIS MAN IN PARIS (Paramount) briefly reviewed on page 3

"Panama Lady" A Romantic Drama

Romance, Adventure and Drama

Weaving a thrilling fabric of action and adventure around the romance of a man and woman deep in the jungles of Panama, "Panama Lady" stars Lucille Ball, supported by Allan Lane.

Lane, an oil prospector, drifts into a Panama city dance hall, where Lucille Ball aids Evelyn Brent to rook him. Threatened with arrest, the former agrees to return to Lane's lonely jungle outpost as his housekeeper, but she leaves word for Donald Briggs, her fiance, a notorious gun-runner, to come and take her away. When Briggs arrives at the camp he is discovered by Miss Ball stealing some valuable papers and is shot by the girl, between whom and Lane a romance has developed. He protects her by disposing of the body and aiding her to flee to New York, much to the relief of Steffi Duna, a jealous native girl. Later, Lane finds Miss Ball in poverty and brings her the news that Miss Duni really killed Briggs, which paves the way to a romantic climax.

A feature of the picture is that it does not stress the glamour and glitter of the tropics as usual in films of this type, but shows the other side of the picture—the plight of people stranded, without a job or money, in these regions, and their desperate efforts to survive and obtain sufficient money to get home.

Bernadene Hayes, Abner Biberman and William Pawley are others in the cast of the film, which Jack Hively directed.

Great Dramatic Fare

Last in chronological order, but ranking as one of the most important features on RKO-Radio's current schedule, is "Five Came Back," one of the most gripping and highly dramatic stories to reach the screen in recent years. The theme abounds in scintillating entertainment, and the all-star cast includes such prominent box-office personalities as Chester Morris, Wendy Barrie, Lucille Ball, Kent Taylor, John Carradine, Allen Jenkins, Joseph Calleia, C. Aubrey Smith, Elisabeth Risdon, and Patric Knowles.

Among the passengers on a passenger plane piloted by Chester Morris and Kent Taylor are Wendy Barrie, a wealthy heiress, who is eloping with the weak-willed Patric Knowles; Lucille Ball, a gold-digger; C. Aubrey Smith and Elisabeth Risdon, an elderly botanist and his wife on their way to attend a convention; a gangster, Allen Jenkins, escorting his chief's small son, Casey Johnson, out of harm's way during a bitter gang war; and finally, Joseph Calleia, a political anarchist, on his way to Central America in the custody of John Carradine to stand trial for murder.

The plane runs into a bad storm, and in saving little Casey Johnson from being thrown out, Dick Hogan, the steward, is himself hurled to death. With the motors missing badly the plane comes down in a dense jungle, miles from civilisation. Morris decides he can effect repairs and fly on again in two or three weeks, and during this period Lucille Ball and Morris grow fond of eath other, while Kent Taylor forms an attachment for Wendy Barrie as her weak-willed fiance cracks under the strain. John Carradine and Knowles have a drunken quarrel, and the detective goes off into the jungle. The plane repaired, the group is about to rejoin it when Casey Johnson disappears, and Jenkins and Miss Ball eventually find him dangerously near an Indian camp. They also discover the body of Carradine, murdered, and are later pursued by Indians, who kill Jenkins.

Arriving back, Morris discovers that only one motor is functioning, and that only five persons can return. As the native drums grow louder the group discuss the situation. Joseph Calleia, knowing that a return to civilisation means death for him, offers to select those he thinks best deserving of life. The party accept, and C. Aubrey Smith and Elisabeth Risdon ask, in view of their age, to remain behind. When the murderer chooses Casey Johnson, Morris, Kent Taylor, Wendy Barrie and Lucille Ball to go back, Knowles becomes temporarily insane, and is fatally shot in a melee. As the plane roars off Calleia does C. Aubrey Smith and his wife a final favour by shooting them with the last two bullets remaining in his gun.

The two romances, the moral disintegration of a rich weakling, and of a burly policeman, and the quirk of fate by which an admitted murderer becomes the sole arbiter of the party's destiny, are strikingly woven into the strange fabric of this exceptionally powerful story of adventure, sacrifice, heroism and cowardice. John Farrow directed.

(Continued in col. 4.)

French Move to Stop Redundancy

GOVERNMENT ASKED TO LIMIT BUILDING

In the course of the annual general meeting of the French Exhibitors' Association two important measures were asked for: Firstly, a measure limiting the number of the new theatres as a remedy against redundancy, and secondly, a control of the receipts of the kinemas as specified in the Film Bill introduced into Parliament by the Minister of National Education, Jean Zay.

A few years ago distributors felt that the more numerous the kinemas, the bigger the competition, and consequently the revenue. Now, however, receipts have been so scattered because of the higher number of theatres that the returns from even a big film are inadequate.

So distributors and exhibitors have at last agreed that the number of theatres ought to be limited and a joint committee has been appointed to study the question. In the meantime the exhibitors are urging the Government to forbid all new openings for six months or even one year.

The joint committee will have to decide in which places there is still room to build new theatres.

Control of Receipts

Although it was taken for granted in some circles that exhibitors would not disclose the whole of their receipts, this feeling was the reason why a control of the receipts was demanded by Paul Reynaud, Minister of Finances, at the time of the strike of Paris kinemas, exhibitors are themselves the first to ask for this control in the way proposed by Jean Zay in his kinema bill. Not only would the receipts of the theatres be controlled, but also the takings and expenses of the distributors. In the course of the meeting certain other matters such as the kinema bill, the admission prices and the safety measures in the theatres have been examined.

"GOOD-BYE, MR. CHIPS!"

Lauded as Best Film of the Year

The premiere of "Good-bye, Mr. Chips!" at the Empire Theatre, took place in such an atmosphere of expectancy that only the very greatest film could avoid creating a feeling of disenchantment.

But the Donat-Garson masterpiece easily triumphed over all the great expectations with which it was heralded and passed immediately into screen history as one of the greatest films of all time. Press critics were almost embarrassed to find words to express adequately their appreciation of this hauntingly lovely picture.

"Good-bye, Mr. Chips!" in addition to Robert Donat and Greer Garson, has a powerful cast, including: Terry Kilburn, John Mills, Paul von Hernried, Judith Furse, Lyn Harding, Milton Rosmer, Frederick Leister, Louise Hampton, Austin Trevor, David Tree, Edmond Breon, Jill Furse, and Scott Sunderland.

2,000 SEATER FOR MUNITION TOWN

Local Syndicate's Plans at Llantwit Major

Work will commence immediately on a super-kinema for Llantwit Major, near Bridgend, which is being constructed for a local syndicate and is designed to seat 2,000. The kinema marks the first social amenity to follow in the wake of a new township which is merging the small country hamlets of St. Athans and Llanwit Major into a community of over 1,000 houses. These are in course of erection in order to accommodate the great influx of people to Bridgend due to work on the Bridgend Arsenal.

Further kinema accommodation will be provided by the Embassy Cinema which is rapidly being completed and which it is anticipated will be opened in August.

Folkestone Town Council have approved plans for a new front elevation of the Savoy Cinema, Grace Hill (London and Provincial Cinemas, Ltd.).

RKO-RADIO GROUP Continued

M-G-M PRESENTS "MAISIE"

Scenes from MAISIE, which M-G-M Trade showed yesterday (Wednesday) at the Cambridge. The film co-stars Robert Young and Ann Sothern, who have just sig a new long-term contract with the company. The cast also includes Ruth Hussey, Art Mix, George Tobias, Richard Carle, Minor Watson, Harlan Briggs. Edwin Marin directed

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AMERICAN HESITANCY ON TELEVISION

S.M.P.E. REPORT DISCUSSED BY TECHNICIANS

FROM certain statements which have been made by leading people on the technical side of the Industry in America there appears to be a great hesitancy to take hold of television and develop it in the manner in which it has been developed in this country.

It is a commonplace that in England reception of televised pictures is infinitely farther ahead than transmission, and that programmes transmitted from Alexandra Palace need to be very much better before they can attract a large television public. Yet despite our own lack in that respect, America appears to be much farther behind than England.

British receivers both for home reception and for large screen television have reached a higher technical standard than American, and despite the differences in design necessitated by the American diffusing methods, Baird apparatus has greatly impressed American executives by its ability to provide a clear picture on a theatre screen.

A State of Flux

The Society of Motion Picture Engineers is itself hesitant. Its recent report stated that "The result of the committee's preparatory work is not forthcoming at this time in specific form because of several reasons: first, it is necessary that the committee and its sub-committees adjust their viewpoint with respect to the relation between the motion picture industry and the television art; second, most of the subjects engaging the attention of the committee are long-term projects; and, third, the television art is in so marked a state of flux at the present time that great care must be taken to differentiate between accepted practice and transient developmental steps.

"It is hoped to avoid conflicting standards or practices in the two arts . . . Reports will be made at timely intervals, as developments may direct.

"As a basis of a temporary acceptable policy for the Industry, the opinion appears to be that the present motion picture standards are acceptable for television and that television will try to work toward those standards.

"There are differences, however, between the requirements of the television art and those of the motion picture art. Some time will probably pass before production and reproduction technique of television will reach a stage of stability such as to permit a determination of standards of production."

Overloaded Tubes

Harry R. Lubcke, director of television for the Mutual Don Lee Broadcasting System, describing studio practice at a S.M.P.E. meeting held to discuss the report, said: "The camera photoelectric tube suffers a form of overload similar to over-exposure if the illumination on the subject is too great. This usually occurs first on the faces of the performers.

"This condition is eliminated by either reducing the amount or hardness of the light or by stopping down the lens aperture. It has further been found that the spectral characteristic of the light exercised an important effect upon the resulting image. A pure white light is the ideal."

Greater Sensitivity Needed

Another speaker was Albert W. Protzman, of the National Broadcasting Company, who in discussing the New York NBC telecast methods, said in part:

"Television technique and apparatus constantly advance. Some technique now current may be outmoded in a day or a month. We have only to recall the early days of motion picture production, when slow-speed film and inferior lenses were a constant limitation.

"So with television it is already possible to envisage more sensitive pick-up tubes which will permit the use of lenses of much shorter focal length, thus eliminating many of to-day's operating difficulties."

Discussion by Technicians

In the discussion, comments by Hollywood kinematographers and lighting engineers brought out the interesting fact that in modern studio kinematography the key-light level (as distinct from the lower foundation-light mentioned) averages, according to the scene and the methods of the individual kinematographer, between 50 and 200 foot-candles for monochrome.

"In other words, due to the sensitivity characteristics of present iconoscopes, their physical size and the relatively small apertures (*f*/4.5 to *f*/5.6) used to obtain focal depth, present television requires at least

Continued on page 48

The Observation Window

Beginnings of Photography

EARLY PRINTS OF HIGH QUALITY

Kinematography's Fiftieth Birthday

A UNIQUE display of photographic prints was on temporary show last week at the Royal Photographic Society's new premises at Prince's Gate. They consist of a number of original prints, nearly a hundred years old, actually made by the inventor of photography, Fox-Talbot. It is truly remarkable to see actual original photographs of men in Dickensian costume; one picture represents the cumbersome apparatus with which the photographs were made.

NOT less remarkable than their antiquity is their quality. Most of them measure about 10 in. by 7 in., and they are as unfaded as on the day they were made, the tones varying from a light brown to sepia. The anecdote of Fox-Talbot's invention of photography is that, as an artist, he despaired of obtaining the delicacy of detail which he saw in a lens image; included in the exhibition are two drawings, reputed to be the actual designs which inspired his ambition to make pictures by light, alongside which are two lantern slides taken by J. Dudley Johnston, of the actual locations portrayed, near Laycock Abbey.

THE R.P.S. display coincides with the fiftieth birthday of kinematography, which is the subject of treatment by F. Ratcliffe Holmes on another page of this issue. William Friese-Greene, on June 21, 1889, filed his application for a patent for the process now known everywhere as kinematography, and thus established his claim to be the inventor of a process which has revolutionised the whole world.

SO swiftly are pioneers forgotten, and so ready are people to accept benefits without reflecting upon whose was the genius responsible, that few among the millions who see news presented or dramatic stories displayed before their eyes could even tell the name of the man who, persevering amid poverty, made their entertainment possible.

PARTICULARS of the test reels made available by the Academy of Motion Picture Arts and Sciences for adjusting and maintaining theatre sound equipment are set out in a 12-page booklet just published. The purpose of the reels is to set a standard of quality to which all theatre reproduction should aim.

THE list of reels are: theatre sound test reel (length 1,000 ft.); primary and secondary multi-frequency reels (both variable area and density) (length 300 and 450 ft.); variable tone multi-frequency, primary and secondary standard 300 and 450 ft.; standard buzz track for checking scanning slit alignment, 50 ft.; scanning illumination test track, 230 ft.; 7,000 and 9,000-cycle film; rear scanning adjustment track, and standard balancing film.

A PATENT abstract just published, No. 501,601, G. Kogel, deals with the coating of screens with metals, and is described as a projection screen comprising a support such as card, wood, metal, cork or brickwork, on which is sprayed a metal such as aluminium, zinc or tin to produce a mat granular layer which is then polished by a brush having fine metallic bristles, e.g.. iron. The points of the grains may be planed off.

J. BENSON.

THIS WEEK'S PROJECTION ROOM

The Ritz, Bradford, A.B.C.'s new kinema in the Yorkshire territory, reviewed in the "Ideal Kinema" published with this issue, is equipped with Ross projectors with type D lamps, two Ross spots and a Premier Bi-unial slide projector. The throw is 137 ft. to a screen 24 by 18 ft.

SHIP CARBONS

MEASUREMENT OF SCREEN BRIGHTNESS

REFLECTION FACTORS WHICH ADMIT ERROR

SOME of the problems encountered in Germany in the measurement of screen brightness are set out, without any final conclusions being arrived at, in a paper in *Kinotechnik*.

It is laid down that the brightness value shall be measured with the shutter running, but without film. For the light intensity in the centre of the screen, measured on the normal, a value of 9.3 foot-lamberts is fixed; this figure has been arrived at as a result of physiological researches made by Prof. Frieser. The intensity at the edges of the screen shall not be less than 75 per cent. of the centre brightness when viewed from the same position. From no one seat in the auditorium shall the screen have an apparent brightness of less than 4.5 foot-lamberts or more than 12 foot-lamberts.

While the first two standards deal with the light output of the projector and its even distribution over the screen the third requirement is dependent upon the reflector characteristic of the screen. It is necessary therefore to consider the reflection characteristics of screen materials.

Three Types of Material

Materials can be divided into three types: (1) Specularly reflecting materials, from which the incidental light is reflected according to geometrical laws; (2) Diffusely reflecting materials, from which the same amount of light will be reflected through the same solid angle in any direction; and (3) Materials having intermediate properties.

All screen materials belong to Group 3. An example of Group 1 is the optical mirror; a complete diffuser according to Group 2 is unknown, although magnesium oxide is generally referred to as such, notwithstanding that at an angle of 60 deg. from the normal the polar curve shows a drop of 15 per cent.

Measurement Problems

Light measurements taken in the auditorium are plotted to show the proportion of the seating area from which the picture brightness falls within acceptable limits. With a semi-diffusing screen, the maximum variation is from 9.3 foot-lamberts on the centre line to 8 foot-lamberts at an extreme angle to the screen. With a beaded screen the area falling within the limits of 12 to 4.5 foot lamberts is in the form of a triangle which does not entirely cover even the back row of seats; with a silver screen the area is even smaller.

The simplest method of measuring incident light is by means of a photometer. Generally, however, the cells of such instruments are corrected for the light of a filament lamp, and when other light sources are used, such as high-intensity arcs, the error may be as much as 20 per cent. A correcting factor may be applied, or alternatively the sensitivity of the cell may be corrected to that of the eye by means of a suitable filter.

Reflection Factors

The next problem is the measurement of the reflection factor. It is necessary to ascertain a factor by which the incident light intensity must be multiplied to give the brightness of the screen in various directions. The simplest way of ascertaining this factor would be by the use of test materials whose brightness is constant in all directions, or which are in other words complete diffusers. Unfortunately no such material exists, and when using magnesium oxide a further correction of 15 per cent. must be applied at angles of from 0 deg. to 60 deg. from normal.

Supposing the incident light to be measured to an accuracy of ± 5 per cent., the error due to the discrepancy of the diffusing test surface to be ± 15 per cent., and the accuracy of comparison of screen and test surface to be ± 5 per cent., it is possible in the worst case for a total error of as much as ± 25 per cent. to occur. This error is, however, a maximum, and would not detract from the value of measurements taken on the normal.

But in considering the properties of various screen materials a measuring technique which permits of an error of ± 25 per cent. cannot be regarded as acceptable. It is essential that the method of measurement should be accurate, simple and easily carried out by the exhibitor.

It is mentioned in conclusion that the German schools use semi-diffusing screens in which the reflection on the normal is to be not less than 70 per cent. of the incident light, and at an angle of 60 deg. not less than 35 per cent.

—EMERY CIRCUIT'S—

School for Managers

DENNIS C. WALLS, chief instructor in the managerial training scheme organised by the J. F. Emery circuit, arranges the curriculum for the fortnightly lectures. One of the earliest "Kine." Company of Showmen shield winners, Mr. Walls' wide experience in the Trade places him in an ideal position to operate an endeavour of this kind.

WITH the opening of every new kinema in this country the problem of management becomes increasingly acute for the exhibitor. Where to draw his prospective manager from and how to train him are, naturally, two major questions which must arise.

In the absence of a central organisation capable of offering a supply of trained men for the specialised duties of kinema management the controller of a fair-sized Northern circuit, J. F. Emery, J.P., M.P., has inaugurated, with encouraging results, his own "school for managers." Open to assistant managers and trainees employed in the circuit's houses, the training scheme is operated by Dennis C. Walls, who arranges the curriculum and presents the fortnightly lectures on general management. Subjects of a more technical character are handled by the company's engineer, C. Nuttall.

Correspondence Courses

The success of this scheme over a period of several months has prompted the KINE. to give details of the courses in order that younger members of the Industry may glean a few useful hints and that experienced managers may have a brief guide in the instruction of their assistants.

In view of the scattered districts where Emery theatres are situated, it became necessary at the outset of the scheme to devise a plan by which those assistant managers who would not be able to attend the classes might receive instruction. This difficulty was overcome with the inauguration of a correspondence course.

The first class held in Manchester late last year was attended by eight assistant managers. The trainees were young men without much previous knowledge, who were already in control of certain small kinemas, where the principles of management (in the modern sense) were not generally recognised, and assistant managers, foremen, and one man, who at that time was not yet in the business, but who was seeking the opportunity to prove his worth. Two assistant managers in the Sheffield and West Bromwich districts received training by means of correspondence.

Here is the managerial training curriculum arranged by Mr. Walls:—

1. THE MANAGER.—(a) Engineering knowledge; (b) screen and sound and defects; (c) journalistic ability; (d) book-keeping, systems of circuit in detail, including stock, chocolates, cigarettes, ices, tickets, banking, carbons, lamps, cleaning materials, Customs and Excise; (e) staff discipline; (f) personal integrity. Diplomacy in emergency, tact.

2. LICENSING.—Kinema, music, tobacco, telephone, performing rights, Board of Trade, quota, Home Office registration.

3. THE PRESENTATION OF FILMS.—(a) Film booking; (b) times; (c) running order; (d) proscenium and screen; (e) sound cueing. Cue sheet and intervals.

4. THEATRE.—(a) Screen condition; (b) general cleanliness. Weekly inspection; (c) seating, etc.; (d) decorations; (e) lighting and economy; (f) ventilation and heating; (g) staff training and duties, delegation of responsibility and changes of position; (h) fire instructions; (i) sales periods and training; (j) foyer (not publicity); (k) paybox and entrances.

5. ADVERTISING.—(a) Medium. 1. Entrance and foyer and front; 2, screen; 3, Press and layout; 4, posters—layout and colours; (b) exploitation.

Manager's Duties

"Kinema management is a job that permits of no slacking," explained Dennis C. Walls at the inaugural lecture. "Every manager must be constantly alert to possibilities, always giving daily attention to cleanliness, civility, heating, ventilation and the practical exhibiting conditions within his theatre. No one knows all there is to be known about the kinema business, but there is no limit to the capacity of everyone to assimilate some new facts day by day."

"To be a manager means hard work, but there are glittering prizes for those who attain to a high degree of efficiency. Concentrate on your job and develop the pocket-book habit! Jot down every point, every fact which you think is worth remembering."

In this first lecture, Mr. Walls discussed the personal qualities of the manager. He said:—

"That any man of good appearance is a suitable candidate for theatre management is a popular misconception. Whilst good appearance is an asset, it is by no means the passport to proficiency.

Qualifications

"The really successful manager should have (a) a sufficient knowledge of electrical engineering and electricity to enable him to supervise the upkeep of the plant installed in his theatre. (b) The ability to detect faults in vision and sound. (c) A journalistic flair. (d) Sufficient knowledge of book-keeping and arithmetic to follow the system operated by his employer. (e) The ability to enforce strict discipline amongst the staff whilst still enjoying their wholehearted co-operation. (f) Personal integrity beyond reproach, a cool head for emergency and the tact of the average diplomat; and, lastly (g), sufficient knowledge of line and composition to be competent to arrange poster and Press lay-outs."

Advice was given at this opening meeting by C. Nuttall on the technical side of the kinema. He took the student managers to the generating room of a theatre, where he explained the working of the motor and of the generator. The class then inspected the emergency lighting system, operated from batteries, which, it was pointed out, should carry a load sufficient to supply three hours' light, should there be a failure in the public electricity supply. In his weekly inspection the manager should note the level of the water in the cells, and the terminals of the batteries should be well greased to prevent them from becoming sulphated.

Technical Hints

In the projection room the most important thing for the manager to observe was the notice "No smoking." This meant what it said. The consequences of neglect of this exhortation were too serious to bear thinking about.

Following this, a detailed inspection was made of the various items of plant and explanations were given. Particular attention was devoted to the technique of projection and the precautions that must be taken if a faultless screen picture was to be presented. A projectionist was present to demonstrate the cutting and joining of the film.

Half-way through the series of lectures an interim examination paper was set, based on the lectures which had been already given. The second examination was rather more comprehensive and dealt with subjects in more detail.

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Continued from previous column

The examination papers were marked by Mr. Walls, and for each question a maximum number of marks was set, deductions being made for erroneous or inadequate answers, quality of composition, etc. When the final markings were worked out the results were tabulated and placed before Mr. Emery.

While no awards were made, the results, of course, stand the trainees in good stead when there are positions to be filled. For instance, the top man in the first test, C. Lester Giles, was soon after promoted from assistant manager in West Bromwich to the Princess, Peterborough.

The two examination papers included in the last course are reproduced below for the interest of those engaged in kinema management.

A handy text-book to a course of this nature is the "Complete Kine-Manager," offered by Kinematograph Publications, Ltd., which covers the subject of management in detail. An associate publication, the "Complete Projectionist," will be found of great value to technicians and projectionists. They are priced at 5s. 4d., post free.

TOOTH-PASTE BOOSTS 'KEEP SMILING'

BARROW CHILDREN TAUGHT SPECIAL SALUTE

A TOOTH paste tie-up with Phillips' Dental Magnesia formed the backbone of the extensive publicity scheme launched by G. B. Kay for the 20th Century-Fox film "Keep Smiling" at the Ritz, Barrow.

A cut-out of Gracie Fields was placed in a prominent position in the foyer alongside samples of the tooth paste, which were handed to patrons by attendants, with the words "Keep Smiling." This tie-up opened the way for attractive window displays at twenty local chemists.

Mr. Kay obtained a valuable additional tie-up with a local garage, which devoted considerable space to posters reading "Keep Smiling. The Premier Service station will put joy into motoring. Gracie Fields puts joy into entertainment at the Ritz—'Keep Smiling.'" The week before playdate James Peters, the organist, was featured in a quarter of an hour of Gracie Fields' memories, these well-loved songs being well received by the audience, who joined in the chorus.

Noticing the large numbers of people who visited the local swimming pool during the warm spell, Mr. Kay secured permission from the proprietors to exhibit a poster outside the lido with the wording, "'Keep Smiling'—it's a lovely day; have a lovely swim, and afterwards see a lovely picture at the Ritz—'Keep Smiling.'" Simultaneously, a poster was placed outside the Ritz which read: "Never mind the heat, 'Keep Smiling'—it's beautifully cool inside."

Four weeks in advance of the playdate Mr. Kay adopted several subtle methods to make the people of Barrow "Keep Smiling" conscious. At a meeting of the kinema's Kiddies' Club, Mr. Kay taught the children a new greeting, given with a wave of the hand, which bore the same name as the title of the film. Naturally, parents were intrigued by this salute, which became very popular with children.

Shoppers in the busy thoroughfares were reminded of the film's presentation a fortnight before the playdate by small slips attached to cars.

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LIPTONS CHEMICAL COMPANY

UNITY WORKS, 31, FINCHLEY LANE, HENDON, LONDON, N.W.4.

'Phone: HENDON 3594.

STAND No. 6, C.E.A. EXHIBITION, BLACKPOOL

Can You Answer These Questions?

THESE examination papers were set by Dennis C. Walls, chief instructor in the J. F. Emery circuit's "School for Managers," during the first course held under the scheme. How many questions can you answer correctly?

INTERIM EXAMINATION PAPER.

1. What are the main attributes of a kinema manager? 2. State what is known regarding the maintenance of electrical plant. 3. Give details of the evolution of light and sound from its origin to the final result. 4. What are (a) the essential books to be kept at a kinema, (b) books that are desirable. 5. State any information known regarding Customs and Excise. 6. What are the essentials of staff discipline? 7. State essentials in the character of a manager. 8 What is the important sequence of duties for a manager assuming control of a new theatre? 9. Give (a) the essential licences for the average theatre, (b) licences not compulsory but held in certain cases, (c) Home Office regulations. 10. State any known difficulties and pitfalls in film booking. 11. Describe method of presenting films and details of required organisation. 12. Give comprehensive details regarding the care of the theatre proper in all its phases. 13. Describe the essentials of theatre advertising. 14. Draw lay-out of six-sheet poster, 3 in. s.c. Press advert. and handbill for any film you choose. 15. Describe a D.C. advertisement. 16. Draw diagrams of a 6-sheet, 12-sheet and 16-sheet poster in D.C.'s. 17. Give size of D.C. poster. 18. State best colour schemes for visibility purposes. 19. Describe best position for poster sites, and why. 20. Give types of poster production. 21. State proposals for comprehensive exploitation campaign for any film you choose.

FULL COURSE QUESTIONNAIRE.

1. What is the function of a generator? 2. State the general rules for the care of a generator. 3. What are the alternatives to generator supply? 4. State briefly how light is produced for screen illumination. 5. State briefly how sound is reproduced and types of screen. 6. Give general rules for care of projectors and lamphouses and screen. 7. State some faults in projection. 8. Why is journalistic ability an advantage for a manager? 9. Give brief explanation of method of keeping stock books. 10 State various tickets possibly used at a kinema. 11. What checks should be kept upon ticket admissions? 12. How are takings disposed of—by what returns and to whom? 13. What care should be taken of cash? 14. State methods of collection of entertainments tax and any points having bearing. 15. State briefly the essentials of staff discipline. 16. State how to deal with reports of assaults or theft. 17. Mention any other points you may know regarding manager's disposition, dress and general deportment. 18. Upon taking over a theatre under what three headings and what sequence would you classify your activities? 19. What letters should be received and despatched at once? 20. What licences must be at the theatre? 21. State general licensed hours for (a) kinema, (b) music. 22. On what days must special permission to open be obtained? 23. How is extension of music licence obtained? 24. State condition regarding admission of children to A films. 25. How long must censor's certificate remain on screen? 26. What is specified size for category posters? 27. Is it permissible to attract children? State limitations. 28. What are necessary appliances for operating-box? 29. State any condition regarding exits. 30. State illumination necessary in theatres. 31. Give minimum age for theatre attendants. 32. How many attendants are necessary at children's matinees of 1,000, in a theatre with six exits? Give alternative. 33. What alternative to uniform is allowed but necessary for (a) female attendant, (b) female attendant, (c) fireman. 34. What is one of the duties of the manager at a children's matinee? 35. What numbers must correspond on tickets and machine? 36. Give entertainment tax on 4d., 6d., 9d., 1s., 1s. 6d. and 2s. 37. Name of theatre at which employed: (a) State seating capacity; (b) make of projectors; (c) make of lamphouses; (d) throw or what is necessary throw; (e) size and type of screen; (f) incoming electricity supply current and voltage (a) power, (b) lighting; (g) crater combinations.

Around London with the SHOWMAN

After making a tour of the surrounding district, this "bookie"—one of C. E. Stead's doormen—returned to the vestibule of the Odeon, North Finchley, to attend his "stand" advertising U.A.'s KING OF THE TURF

C. E. STEAD, of the North Finchley Odeon, included a couple of simple, but successful, street stunts in his recent exploitation activities.

When he had "Topper Takes a Trip" (U.A.) he dressed his 6-ft. doorman in correct morning dress, with spats and a shiny "topper," and sent him round Whetstone, Southgate, Friern Barnet and Hadley Woods on a cycle delivering handbills, which he carried in an attaché case. Posters round the hall warned the public that "Topper is in our midst," but it was the cycling dandy who really drew the most attention.

The following week, when "King of the Turf" (U.A.) was the star film, Mr. Stead put his man into a similar disguise, but this time with a white top-hat, a bookmaker's satchel, and other items to indicate that he was a bookie. In the foyer of the hall he also set up a bookmaker's stand, consisting of an easel labelled "Ted Scott of Brighton," under a spreading umbrella, with a satchel on one side bearing the name of the film and piles of betting slips around.

An usherette dressed as a jockey added colour to the display.

Going Continental?

I notice that Gaumont Super Cinemas managers are inviting patrons (through the columns of the house programmes) to express their views on the suitability of foreign productions (apart, of course, from those from U.S.A.) for inclusion in the programmes at the halls concerned.

It is pointed out that Continental films are regularly screened in the West End "mainly for highbrows" and that some people think the average man is too lazy to be bothered with productions in foreign languages. "I don't believe it," concludes the article. "What would you say to the idea of our offering a film from the Continent?"

It will be interesting to see the result of this appeal to the public.

Aerial Publicity

Glancing up at the skies, shoppers in the busy district around Plumstead Kinema were surprised to see what appeared to be a giant top-hat soaring over the theatre.

Actually it was a large kite, designed to represent a silk hat, which Sidney Moore constructed to announce "Topper Takes a Trip" (U.A.). This unusual stunt was the centre of a great deal of attention and the source of valuable word-of-mouth publicity.

The frontage of the kinema, incidentally, has been improved by the installation of a new system of neon tubes, while a scheme of redecorations has been carried out to good effect in the vestibule.

All Aboard for "Pacific Liner"

Patrons entering the Odeon, Islington, recently were pleasantly surprised to find the vestibule transformed into an elaborate representation of a ship's bridge. As they approached the pay-box, centre of the colourful display arranged by A. Richards for "Pacific Liner" (RKO-Radio), they were saluted by a page-boy dressed in faultless midshipman's uniform.

A helm, compass, engine-room telegraph and numerous life-belts—inscribed with the name of the film—were some of the authentic fittings used by Mr. Richards in the interesting display.

To supplement this a remunerative tie-up was effected with a prominent local tradesman opposite the kinema, who devoted a great deal of window space to the exhibition of a 6-ft. model liner, together with stills and publicity matter relating to the film.

Personality Parade

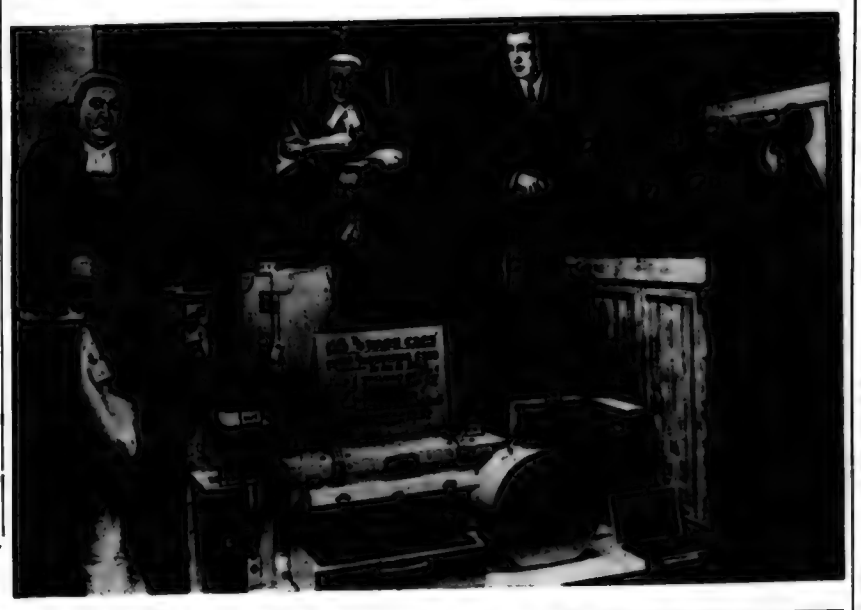
"Personality Night," introduced recently as an additional Friday evening attraction at the Gaumont, Holloway, is proving a highly popular feature with patrons. Each week personalities from the screen, stage and sporting world, etc., entertain audiences in short addresses presented as a prologue to the main film feature.

During the last few weeks Enid Stamp-Taylor, Betty S. Dale, Wally Patch and Hazil Franklin (the ice-skating star) are some of the artistes who have been presented in this feature.

A Generous Gesture

In the Whitechapel County Court a little while back a judge told a Wapping woman who had to provide for a family of twelve on an income of £2 6s. a week that she didn't have much left "to go to the pictures with." Her answer was that she never went.

Someone at the Troxy saw a report of this incident in the *Daily Mirror* and general manager Maurice Cheepen promptly wrote to the woman, sending her a complimentary pass for three months. A notable gesture, which secured publicity in the *City and East London News*, and has no doubt had results beyond the individuals directly concerned.



No. 2 in the series of "East End Personalities," which Mr. Cheepen is describing in his house magazines, is George Lansbury, J.P., M.P., probably the best-loved personality in all London's East End. After recounting the highlights of his career the biographer says that possibly his greatest attribute is his love of children.

Successful Charity Show

I learn that the charity show organised recently by W. A. Batt at the Coronation, New Southgate, to raise funds for the Muswell Hill Busmen's Kiddies' Outing Fund, produced no less than £69 for that deserving cause. Congratulations are due to Mr. Batt and to all who helped him with the event, not forgetting compère Tony Pearson, who was largely responsible for securing the services of a fine party of artistes, including Patricia Leonard, the television star; Patricia Burke, daughter of Marie Burke; Doreen, the Royal Command xylophonist; Wally Patch; Irvine Kay; Kay Lewis, film player; and Ivor Weir, blind pianist. The show was attended by the Mayor of Southgate and was an undoubted success.

Friday night amateur talent at this hall continues to draw crowds, and Mr. Batt is fortunate in being able to secure the attendance of a steady stream of famous personalities to help with the judging and present the awards. Lucille Lisle and Barbara Francis have been his latest captures in this capacity.

Service Comes First

"I'm not doing a thing in the way of stunting," replied Walter Smith, of the Woolwich Odeon, when I called to see what publicity policy he is pursuing. "Not a cut-out in the place, old boy. I won't have 'em!" It was true enough, for apart from a hand-written poster and some decorations on mirrors in the lounge the entrance to the building was bare of advertising.

Asked to explain the apparent paradox that despite this absence of boost he continued to do excellent business, Mr. Smith mentioned three factors which are really at the basis of all true showmanship.

He said his staff is contented and gives the public courteous service. He mentioned that the hall is comfortable and modern and the programmes the best to be obtained; and he concluded by saying that he makes a point of being on the front of the house from 6 p.m. every day and getting to know his public.

As an old theatrical man he knows how to contact them in the way they all appreciate, and the essence of all this is, of course, personality—a thing not all managers possess in these days.

The mirror publicity I mentioned above is executed most capably by a 17-year-old member of Mr. Smith's staff, who displays amazing technical skill. For "Pygmalion" (G.F.D.) he designed two really excellent portraits of Leslie Howard, which might easily have passed for photographic cut-outs stuck on the glass.

Letters from Stars

A.B.C. is temporarily abandoning the policy, recently introduced in the house magazines issued for houses on its circuit, of including a personal manager's chat.

In the August and September numbers will be printed personal letters from Charles Laughton and Mary Maguire respectively. Afterwards managers' chats will, it is understood, be resumed.

Recruiting in Norwood

A. H. Thomas ran a recruiting week for A.R.P. services at the Rialto, Upper Norwood, recently, and had a "signing-on" table in the foyer with a representative in charge to answer inquiries and persuade patrons to do their bit for national defence. A fine display of bunting and posters in and out of the hall drew attention to this and the screening of "The Warning" (A.B.P.C.) completed the effect.

Making the Most of Little

Publicity at the Blackheath Roxy has of necessity to be restrained, and J. McKinnon Roe relies, therefore, upon such things as a quartet of regular shop tie-ups, a house magazine of which 3,000 copies are distributed around the neighbourhood every month and a few carefully designed lobby panels and models.

He has as his assistant a singularly helpful young man—John Behr (son of the editor of the "Pathé Gazette")—who started his career in the Trade as a cameraman and was fortunate enough to be on the spot with a camera when the Crystal Palace went up in smoke. Mr. Behr has many useful contacts in the production and renting ends of the business which serve him well when planning publicity, and he is also an adept with scissors and paste and manages to construct some very likeable advertising displays from such materials as coloured insets and pages in the KINE. WEEKLY.

SOUNDING THE PUBLIC'S VIEWS

TOPPER TAKES THE AIR AT PLUMSTEAD

ODEON, ISLINGTON, IN CRUISING RIG

MAURICE CHEEPEN'S GOOD DEED

Crooner Sings to Factory Employees

NOVEL 'PHONE CALL STUNT AT WALLSEND

AN inexpensive but effective personal contact stunt was carried out with good results by Reynolds-Roberts for the screening of "Paris Honeymoon" (Paramount) at the Ritz, Wallsend.

Engaging a local crooner, Mr. Roberts arranged for him to contact the principal business and factory employees by 'phone and croon to them in Bing Crosby style the song "I Have Eyes to See With." The result was exceptional business for the theatre and unlimited 'phone calls from various tradespeople requesting the name of Bing Crosby's mimic, who was much in demand for local concert parties.

MANNEQUIN DISPLAY ON COVENTRY STAGE

Amateur Band Featured

An interesting method of showing fashions was adopted by Courtaulds, Ltd., at the Gaumont, Coventry, in collaboration with the Gaumont Picture Corporation, Ltd., and Owen Owen (Coventry), Ltd., who supplied the clothes.

The show, presented between the two main film features, opened with a selection by the Rayoneers Variety Orchestra—an amateur combination drawn from Courtaulds' various factories in Coventry. After a dance act, which gave the audience the clue that the theme of the show was "Everything for Your Holidays," a succession of fashions were displayed.

The parade ended after 25 minutes with the personal appearance of the Rayon Queen (Renee Morris), who was followed on to the stage by the mannequins.

KINEMAGOERS INVITED TO BECOME JURORS

An invitation to kinemagoers to become the twelfth juror at the Ritz, Nottingham (there are only 11 jurymen in the above box) accompanied this powerful window display designed by Douglas W. Rattee to advertise THE WARE CASE (A.B.F.D.). Besides this angle, a composite page—set out as a news page—was secured in the "Nottingham Evening News" and the well-known store of Brodericks co-operated by staging an impressive scene based on the legal theme of the film

A.B.P.C.'s "POISON PENS"

Unusual Mementoes

Exhibitors are being reminded of A.B.P.C.'s "Poison Pen" Trade show at the C.E.A. Blackpool Conference next week by unusual mementoes distributed from the renting company's exploitation department.

These novelties are large quill pens inserted in cards, bearing the message "This will introduce to you a most powerful picture on a dramatically topical subject, made by Associated British Pictures—'Poison Pen,' starring Flora Robson. It will write up record business at your box-office!!"

An adaptation of this stunt should prove a good proposition for showmen when advertising the film's release.

Song Hits Played to Waiting Queues

arry Pease, of the Majestic, West Hartlepool, displayed great enterprise in putting o effective showmanship to create interest in "Sweethearts" (M-G-M).

A large sign occupying the whole of one side of the kinema announced the film to shoppers in the main roads and sailors at the docks. The Majestic's display shop was used for an interesting display of gramophone records of song hits from the film.

Chief operator Albert Stather arranged loudspeakers near the pay-boxes, so that the waiting queues listened in to gramophone records of the film.

PATERSONS LTD
SCOTTISH THEATRE FURNISHERS
79 HOWARD ST. GLASGOW
ESTABLISHED 1832 ••• PHONE CENT. 5289

CYCLISTS RACE FOR COUNTY CINEMAS CUP

ROLLER CYCLING STAGE SHOW AT CHICHESTER

ROLLER cycle racing was introduced to Chichester by T. D. Hunt at the Plaza when advertising "Everything Happens To Me" (Warner). Held on the stage, the racing interlude was arranged as a championship for a silver cup presented by County Cinemas, while demonstrations of the sport were staged in the vestibule.

On the Wednesday night during the film's screening a packed house gathered to witness the races which were run off in five heats, followed by the final. The rider who covered four times round the clock in the shortest time was selected from the four riders in each heat to race in the final.

After the interlude Coun. W. H. Napper, J.P., presented the various awards to the winner. By contacting the Chichester Cycling Club Mr. Hunt was able to include expert riders from Brighton, Portsmouth and Bognor Regis in this unusual event which was publicised widely.

Three weeks before the performance slides were screened, posters sent out and Press advertising increased. At Huggett and Took, cycle dealers, the silver cups and medals presented by County Cinemas made an attractive window show with special cards relating to the event.

To round off the publicity the cycle dealers sent out their public announcement van to tour the district during the play date. Roller racing equipment for the event was obtained through a tie-up with *Cycling*.

SHORT FILM STUNTED AT JERSEY

Essay Competition Promoted

Often a short film in a programme offers an excellent angle for exploitation, and when this occurs the shrewd manager takes full advantage of the opportunity.

Recently G. Moreton-Williams, of the Opera House, Jersey, secured a good deal of valuable publicity by running a competition for children in connection with a short, "My Friend the Dog." In co-operation with "Uncle Harry," of the Children's Corner of the *Jersey Evening Post*, he arranged an essay competition with a prize of an Alsatian puppy.

The competition was confined to children, and the subject of the essay was, "Why I should like to win the puppy." The puppy was given by a local corn dealer, and was exhibited in his window during the week the film was showing at the Opera House.

Good space was given to the competition in the local paper.

Telling in amusing lines the story of BLONDIE, this boardmen parade was one of the many popular methods adopted by Jimmy Reed, of La Scala, Glasgow, to announce the presentation of the Columbia film

Beauty Creams Distributed for "Blondie"

GLASGOW ATTRACTED WITH BIG CAMPAIGN

MANY varied angles were exploited by Jimmy Reed, of La Scala, Glasgow, in his publicity scheme for "Blondie" (Columbia). The Press rallied to his assistance and gave generous editorial and pictorial space which proved to be a very substantial backing to the scheme.

A co-operative page with a large strip heading was secured in the *Evening News*, and this made a particular feature of Blondie subjects. On the Saturday and Monday a boardmen display paraded the streets of the city, and the amusing captions used on the posters proved an excellent medium for attracting shoppers.

A gift scheme was launched and ladies' beauty creams were given to patrons—the tie-up phrase being "Blondie recommends you to use Phillips' Magnesia Beauty Creams." Ample display material for the preparations was used in the vestibule, and in this connection over 30 chemists and beauty shops in the city devoted window space to special cards.

The Red Heart Dog food proved an effective link with "Daisy," the dog in the film, and over 90 dealers gave prominence to display cards and tie-up material. Lewis's hairdressing department devoted almost the entire counter display to Blondie hair styles, and a special hairdress was evolved to tie-up with the title of the film. Bust figures with dressed heads allied with ample photographs of Penny Singleton made most effective and attractive display.

Other remunerative tie-ups were arranged, with dress stores, food counters, vacuum cleaner shops, electric razors, gramophones, radios and music shops.

"FOUR FEATHERS" MIDLAND PREMIERE

Specialised Publicity in Dual Effort

To the Hippodrome and Odeon kinemas, Derby, fell the distinction of the Midlands provincial premiere of "Four Feathers" (U.A.), and this event received appropriate treatment in the specialised campaign launched by the two managers, L. S. Denton and S. E. Roberts, respectively.

A fortnight before showing 48 sheets were posted on all the roads converging on the town. Executed in striking design and colours, these posters announced "Now in its second great month at the Odeon, Leicester Square, London," and showing at the Hippodrome and Odeon kinemas.

This advertising angle was strengthened when the two managers tied-up with the Trent Motor Traction Company, whose several hundred Derby buses connect with such towns as Burton, Nottingham, Ilkeston, Mansfield, and Leicester each day. A neat throwaway was designed, and these were pasted on the 'bus windows and suspended in bundles inside the vehicles.

PATRONS PHOTOGRAPH FOYER DISPLAY

Unusual "Robin Hood" Contest

An unusual and attractive contest was arranged by Albert V. Whitaker, of the Empire, Crumlin, Mon., in conjunction with his screening of First National's "The Adventures of Robin Hood."

Besides his usual lobby displays, Mr. Whitaker, used for this production, a large cut-out display depicting a castle frontage, which plugged the leading players and characters they portrayed in the film.

Patrons were invited to submit photographs of this display, which was placed outside the theatre during the daytime, prizes being offered for the best photographs sent in. This unusual contest idea attracted great attention, particularly among the younger patrons.

EXPLOITING "CAREFREE" SONG HITS

Comprehensive Sheffield Scheme

Window displays, organ recitals, and public address broadcasts were used by Arthur A. Mansell, Star P.H., Sheffield, to exploit "Carefree" (Radio). A week previous to showing interludes of hits from the film were given during intervals, and an attractive foyer display was made of Rowntree's "Carefree" chocolates, backed by stills.

A broadcasting van toured the districts during the week of showing, and in addition to announcing details, the song and dance hits were relayed.

D. Lawton, confectioner, designed a compelling display with a specially spot-lighted 4-ft. dancing cut-out of Fred Astaire and Ginger Rogers.

Guernsey's Civic Preview

A special link-up with Guernsey's A.R.P. activities was staged by Eric Snelling, of the Regal, during the presentation of "The Warning" (A.B.P.C.). His Excellency the Lieutenant-Governor, the Bailiff, civic officials and local heads of A.R.P. organisation attended a special preview of the film.

FASHION SHOWS ANNOUNCE 'THE WARE CASE'

INTERESTING THE LADIES AT NORWICH

SAM NEWBERRY arranged with city tradesmen to give a good measure of publicity to "The Ware Case" (A.B.P.D.) at the Odeon, Norwich.

At Wilson's dress saloon a window display of dresses, similar to those worn by Jane Baxter in the film, was arranged, and in the foyer of the Odeon groups of models wearing typical summer gowns were surmounted by a banner reading, "The lure of the well-dressed woman is emphasised in the 'Ware Case'—let us clothe you and be assured you are in the latest fashion for every occasion."

In a prominent position in Jarrolds, booksellers, a stand of copies of "The Ware Case" novels was made. All Odeon patrons whose names appeared on the monthly mailing list were circularised by Mr. Newberry, who sent them a personally signed letter, together with a printed notice of an Information Bureau for Odeon patrons. By completing the form enclosed they were able to obtain any required information of film details they may wish to possess.

To publicise "Arrest Bulldog Drummond" (Paramount) Mr. Newberry again concentrated on a series of tie-ups with city tradesmen.

At two of the leading hairdressing saloons large red disc-shaped cards bearing the word "Stop" in black letters were attached to the plate glass of the showroom windows. In the window cards read, "To arrest your attention to our styles and to the 'Arrest of Bulldog Drummond,' playing at the Odeon."

ADVERTISING A CONTEST

"Stolen Life" in Worthing

George Stevens, during the weeks prior to the screening of "Stolen Life" (Paramount) at the Odeon, Worthing, built up a widespread appeal by poster and Press regarding the competition features over the Odeon circuit, in which a free trip for two to New York's World Fair and Canada is the attractive first prize.

The *Worthing Journal* was first in the field with a double-page photographic supplement giving details and useful hints about the contest, which was followed by large notices in the two Worthing weeklies, the *Gazette* and *Herald*.

As a result Mr. Stevens has received large numbers of entries from Odeon patrons.

TORQUAY PUBLICITY DANCE

"You Can't Take It With You"

F. A. J. Harman made full use of the publicity possibilities of "You Can't Take it with You" when advertising the Columbia film's screening at the Regal, Torquay.

Two hundred tie-up cards were displayed at vantage points in shops, stores, and amusement arcades, advising shoppers to "Spend now for a good living—'You Can't Take it with You.'" This angle was enlarged at the Gas Co.'s showrooms, where a clever mechanical display was arranged with an Ascot heater. Although the heater appeared to be unconnected with a gas or water supply, a continuous stream of hot water issued from the tap.

A special dance was run at the St. James' Hotel, and the Torbay Hospital also co-operated.

"Mickey Mouse" Stall at Farnham Charity Fair

Stanley E. Perkins and members of the Regal, Farnham, Mickey Mouse Club took part in the annual open-air fair held in Castle Street, Farnham, in aid of the local hospital.

A "Mickey Mouse" refreshment stall was this year's big effort on the part of the Club and, attended by senior Mickies and Minnies under Mr. Perkins' leadership, much business was recorded. As a result, a substantial sum was handed over to the hospital fund.

This simple, yet characteristic foyer display was the feature of manager Thornton's interior publicity at the Regal, Colchester, for THE YOUNG IN HEART (U.A.)

Music for Creating Atmosphere

WE have only seven films on our release list this week, of which "The Three Musketeers" seems the most interesting. It has quite a good musical score with some songs interspersed, but I feel that its period character will be best expressed by Chopin's popular "Polonaise in A" with its bright themes "a la militaire" representing the martial exploits of the three heroes.

"Fisherman's Wharf" is in the setting of a San Francisco waterfront, but because of the fact that the chief characters are so definitely Italian and the story told is romance as well as melodrama, we are justified in using the "Serenade" by Toselli as introduction. The Secret Service drama titled "The Silent Battle" has most of its story unfolded on the famous Simplon-Orient Express, hence its choice to introduce the film, while "Let Freedom Ring," a period Western drama, has a special musical score, and one of its song items is "The Star Bespangled Banner" to illustrate the spirit and courage of the old pioneers. To keep in character with this theme it seems necessary to use the Sousa patriotic American march, "Stars and Stripes for Ever," which will give us the required atmosphere and avoid useless repetition in the sound musical programme.

"The Adventures of Chico" occur on his father's Mexican ranch, and "The Mexican Serenade" chosen is a melodic little number which will not suffer from the fact that it is not generally known to kinema patrons.

"LET FREEDOM RING" (M-G-M)

CERT. U. 7,823 ft. Reg. No. F.1577. Reviewed in KINE. March 23, 1939.
PUBLICITY.—One 48-sheet, one 12-sheet, one 6-sheet.
STARS.—Nelson Eddy, Virginia Bruce, Victor McLaglen, Lionel Barrymore, Edward Arnold.
ATMOSPHERE.—Spectacular period Western drama of American pioneer history, with a rousing musical score, songs by Nelson Eddy, spectacular outdoor thrills and comedy.
ORGAN.—"Stars and Stripes for Ever!" March, Sousa (Keith Prowse), presented as a separate interlude, with adaptation from the piano-solo copy.
NON-SYNC.—As organ, recorded on H.M.V. B.2370 by the composer's orchestra, or on B.8236 by the Massed Bands of the Oldershot Tattoo.
LIGHTING EFFECTS.—Bright red only.

"THE THREE MUSKETEERS" (20th Century-Fox)

CERT. U. 6,534 ft. Reg. No. F.1479. Reviewed in KINE. March 9, 1939.
PUBLICITY.—One 48-sheet, one 12-sheet, one 6-sheet.
STARS.—Don Ameche, The Ritz Brothers, Binnie Barnes, Lionel Atwill, Gloria Stuart.
ATMOSPHERE.—Costume musical comedy based on Alexander Dumas' famous novel. It contains inimitable fooling by the Ritz Brothers, sentimental songs, serious intrigue, tender romance and thrilling equine spectacle.
ORGAN.—"Polonaise in A," Chopin (Ascherberg), presented as an introductory interlude, with adaptation from the piano-solo copy.
NON-SYNC.—As organ, recorded on H.M.V. C.2892 by the Boston Promenade Orchestra, or on H.M.V. C.2612 by the Eight-piano ensemble.
LIGHTING EFFECTS.—Light amber and red only.

"FISHERMAN'S WHARF" (RKO-Radio)

CERT. U. 6,459 ft. Reg. No. F.1470. Reviewed in KINE. March 9, 1939.
PUBLICITY.—One 12-sheet, one 6-sheet.
STARS.—Bobbie Breen, Leo Carrillo, Henry Armetta.

When—It's Slides:—
ALL THE ORGANISTS ARE MORGANISTS!
MORGAN'S SLIDES,
309, Gray's Inn Road, London, W.C.1.
Telephone: Terminus 2536.

ATMOSPHERE.—Musical melodrama played against picturesque San Francisco waterfront backgrounds, the principal characters being Italians, who live in the picturesque Fisherman's Wharf in that city. Songs are introduced by the star.
ORGAN.—"Serenata," Toselli (Ricordi), presented as an introductory interlude, with adaptation from the orchestra piano-conductor copy.
NON-SYNC.—As organ, recorded on H.M.V. B.3929 by Sydney Gustard (organ), or on H.M.V. B.4451 by the New Mayfair Salon Orchestra.
LIGHTING EFFECTS.—Deep blue only.

"OFF THE RECORD" (First National)

CERT. A. 6,300 ft. Reg. No. F.1516. Reviewed in KINE. March 16, 1939.
PUBLICITY.—One 48-sheet, one 12-sheet, one 6-sheet.
STARS.—Joan Blondell, Pat O'Brien.
ATMOSPHERE.—Newspaper melodramatic story embracing slum episodes, office detail, domesticity, thrills of the newspaper cameraman, business and gangsterdom, with a definite amount of contrasting comedy.
ORGAN.—"Supplication Passionée," Elliott, (Bosworth), presented as an introductory interlude, with adaptation from the piano-solo copy.
NON-SYNC.—As organ, recorded by Louis Voss Orchestra on Bosworth B.C.1035.
LIGHTING EFFECTS.—Violet only.

A. W. OWEN'S SELECTIONS OF ORGAN MUSIC, NON-SYNC. NUMBERS AND LIGHTING EFFECTS FOR JULY 31 RELEASES

"THE SILENT BATTLE" (Paramount)

CERT. U. 6,336 ft. Reg. No. Br.R.1651. Reviewed in KINE. March 30, 1939.
PUBLICITY.—One 12-sheet, one 6-sheet.
STAR.—Rex Harrison.
ATMOSPHERE.—Melodramatic story of a secret service agent's successful bid to save the peace of Europe by preventing a Balkan flare-up. Most of the action takes place on the Simplon-Orient Express train.
ORGAN.—"Orient Express," Novelty Entr'acte, Torch, presented as an introdutory interlude, with adaptation from the piano-solo copy.
NON-SYNC.—As organ, recorded by the composer at kinema organ on Columbia F.B.1133, or by the Orchestre Raymonde on Columbia D.B.1669.
LIGHTING EFFECTS.—Violet, amber and purple in fading sequence.

"THE MYSTERIOUS MISS X" (British Lion)

CERT. U. 5,846 ft. Reg. No. F.1510. Reviewed in KINE. March 9, 1939.
PUBLICITY.—One 12-sheet, one 6-sheet.
STARS.—Michael Whalen, Mary Hart.
ATMOSPHERE.—Comedy crime drama turning on an unintentional hoax, in which a down-and-out actor is mistaken for a Scotland Yard detective when arrested on a murder charge, solves the mystery and finds romance and fortune.
ORGAN.—"Mysterious Episode," Incidental (Engleman) (Bosworth), presented as an introductory interlude, with adaptation from the piano-conductor copy of the orchestration.
NON-SYNC.—As organ, recorded by the International Radio Orchestra on Bosworth B.C.1033.
LIGHTING EFFECTS.—Deep crimson only.

"THE ADVENTURES OF CHICO" (A.B.P.C.)

CERT. U. 4,627 ft. Reg. No. F.1081. Reviewed in KINE. December 1, 1938.
PUBLICITY.—One 6-sheet.
STAR.—Chico.
ATMOSPHERE.—An interesting nature study, being the story of a small boy and the various wild animals with which he makes friends on his father's Mexican farm.
ORGAN.—"Mexican Serenade," Kaschubec (Feldman), presented as an introductory interlude, with adaptation from the piano-solo copy.
NON-SYNC.—As organ, recorded on H.M.V. B.8522 by Barnabas Von Geczy's Orchestra.
LIGHTING EFFECTS.—Amber, violet and deep blue in fading sequence.

After making a tour of Bradford, these giant letters, constructed by Tony Burton, were erected on the frontage of the Morley Street Picture House during the screening of SUEZ (20th Century-Fox)

W. HEWISON DOWN EAST

A Memory Interlude

The Kinema, West Ham Lane, E., was one of the earliest pioneer houses of the Bernstein circuit, and my last visit was made in the silent days. It has a very good three-manual Christie organ with about nine or ten ranks.

Billy Hewison, who has been appointed as resident organist, is one of the old school, a first-class musician and a showman.

His interlude, which I heard on Thursday, was titled "Memories" and included such popular items as "Thanks For the Memory," "The Memory of a Tiny Shoe," "I Do Like To Be Beside the Seaside," "You Forgot to Remember," "You Will Remember Vienna" (Strauss), "September in the Rain," "Dinner at 8 and Don't Forget," "Sweetheart, Will You Remember?" "Did I Remember?" ("Suzy," film 1936), and "The Song is Ended."

A. W. O.

GREIG CONCERTO ON PIANO AND ORGAN

Ambassador, Hounslow, Rises to Artistic Rendering

THE Greig A Minor Concerto is probably the most popular pianoforte concerto in the concert world, but I only remember one previous instance of the performance in a kinema, and that was back in the silent days at the Regal, Marble Arch, W., with Sidney Torch at the piano and Starkey's fine orchestra for accompaniment.

I willingly, therefore, made a special journey to Hounslow on Wednesday evening to hear Edgar and Mrs. Peto present this composition, with Mrs. Peto at the piano in the solo part, and Edgar Peto at the organ. The arrangement for two pianos was used, and the adaptation was made orchestrally in such a way that the ensemble of piano and organ was well balanced and effective in every way.

To present a classical number of this sort needs both courage to risk the inattention of the non-musical owing to its length, and long study of both parts on the part of the performers. Mrs. Peto's solo work was played with confidence, clean technique and pulsating rhythm.

The audience, both in the balcony and stalls, kept silence for the whole performance, which seemed to be followed with great interest. The reception given at its conclusion compelled an encore after Mrs. Peto had taken four curtains.

"Marigold," Billy Mayerls' bright piano novelty, was presented with two pianos, the solo grand and the stage "phantom" piano played from the organ console. This made an excellent contrast, and again seemed to please everyone, proving that the public *do* appreciate good music when it is well presented.

I have only one criticism, viz., that this clever and artistic show was not given any real publicity—in fact it almost made one think that the management hesitated to be a party to the risk of presenting it at all.

A. W. O.

Solo Organ Interlude (Series 2) No. XLI

WHY WORRY?

By Fred Warrender, at the Piccadilly, Birmingham

ORGAN: COMPTON, THREE-MANUAL, TEN UNITS

BIRMINGHAM supplies the interlude this week, and my old friend Fredk. Warrender, from the Piccadilly, is responsible once more with a merry little interlude "Why Worry?" I believe this is the seventh contribution to the series from this organist and is good and loyal co-operation even if it does not aim at any record.

When Series 2 is concluded I feel some recognition will have to be made to the organist who has had the highest total of accepted contributions. However, at the moment "Why Worry"!

No.	Slide Matter.	Music.
1.	Organist's presentation slide	Signature.
2.	"Why Worry?"	"Pack up your troubles" (Francis, Day).
3.	"What's the use of worrying, it never was worth while," etc.	Do.
4.	After all, there are only two things to worry about—you're either successful or you're not successful.	"Man who broke the bank," (Francis, Day).
5.	If you are successful, then you have nothing to worry about	Do. (chorus).
6.	If you are not, you still have only two things to worry about—you're either happy or unhappy	"I'm a failure" (Cameo).
7.	If you are happy, you've nothing to worry about. Look at the words of this jolly little song—	"Happy, I am happy" (K. Prowse).
8, 9.	"Happy, I am happy" (chorus)	Do.
10.	If you are unhappy, then you need sympathy; but you have only two things to worry about..	"Sympathy" (Chappell).
11.	You are either in good health, or you are ill	"Young and healthy" (Feldman).
12.	If you are in good health, you have nothing to worry about..	Do. (chorus).
13.	If you are ill, you usually find that "Nobody knows, nobody cares." Even then, there are only two things to worry about—	"Nobody knows, nobody cares" (Feldman).
14.	You will either recover, or you will die	"Fit as a fiddle" (Francis, Day).
15.	If you recover, then you have nothing to worry about	Do.
16.	You might go to Heaven—or you might not!..	"The Keys of Heaven" (Cramer).
17.	If you do, then I am sure you have nothing to worry about..	"This is Heaven" (Wright).
18.	And if you don't, well, you'll be so busy shaking hands with old friends, that you won't have time to worry about anything!	"Orpheus in the Underworld" (Lafleur). Last page suggested with no repeats.

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U.S. TECHNICIANS EXAMINE TELEVISION PROBLEMS

Continued from page 43

ten times as much light as motion picture photography.

On the other hand, television-expert Lubcke told of an instance in the local Don Lee studio where a lighting overload blew the fuses controlling the lighting during a production, leaving only a single 500-watt lamp, on a different circuit, burning in the studio.

Under these conditions, he stated, while definition was of course destroyed, a recognisable outline or silhouette of the image was none the less picked up by the television camera and telecast.

Radio and Television

One of the most important papers of the convention was that presented by Allen B. Dumont, of the Allen B. Dumont Laboratories, the television firm in which the Paramount studio has become financially interested.

Dumont pointed out that while since the inception of radio broadcasting enormous strides have been made in sound quality, the earliest crystal-type receiver is still capable of receiving an intelligible signal from even the latest ultra-high-fidelity broadcast.

This, he stated, was not the case in the present planned television standards, in which the control of picture frequency, number of scanning lines, and other vital factors is built integrally into the receiver.

Big Advances Ahead

As Dumont stated, "It is obvious, therefore, that at some future date our present day so-called high-definition television will compare only with the crystal detector, headphone days of radio. At that time, however, there will be a tremendous investment by the public in television receiving equipment, and the obsolescence of such an investment will not be cordially received.

"It is necessary, however, that such changes take place, and the problem of the present-day engineer is to design his receiving equipment in anticipation of such changes."

In answer to his own criticism Dumont suggested that the design of television receivers be standardised in such a way that control of picture-frequency, scanning and other quality-affecting phases be controlled, not by the basic design of the receiver, but by the synchronising signals transmitted with the picture from the telecasting station.

Excellent proof of his contention was offered by the Dumont television receiver in the Hollywood Television Society's exhibit. This receiver was apparently designed to receive the 440-line scanning of the NBC telecasts in the New York area.

POPULAR A.R.P. SONG

Eastbourne Organist and Writer Co-operate

Many organists have "done their bit" for the A.R.P., and when the Eastbourne *Gazette and Herald* urged the need of a good recruiting song with a catchy chorus for the local efforts, E. F. Taylor, one of the staff reporters and the KINE. representative in that district, wrote the words. Having got thus far he approached Chas. Stock, the resident solo organist at the Luxor (A.B.C.), Eastbourne, to compose the tune. The result has been such a success that it is featured on the local dance bands playing on the pier and in the town. A. W. O.

Kalee prize being presented to C. F. Martin by Mr. Lloyd, of Kalee. In the background is Mr. Camozzi, managing director of the Carlton, Raunds

KALEE PROJECTOR COMPETITION

Award of Prizes

The above competition organised by Kalee, Ltd., in connection with their "Kalee 12" projector has now been judged.

First prize of one pair of binoculars has been awarded to C. F. Martin, projectionist, Carlton, Raunds, Northampton.

The second prize goes to J. Sturrock, projectionist, New Picture House, St. Andrews, Fifeshire, and the third prize goes to J. Donovan, manager, Lyceum Cinema, Belfast.

The prizes will be distributed personally by the manager of the branch concerned.

The General Electric Co., Ltd., announces as from June 1 a reduction in price of Osram architectural lamps; this reduction applies to white opal, colour-sprayed and coloured opal. A descriptive leaflet (OS.8797) giving full particulars of these reduced prices is available on request.

New Kinema Schemes

AND THEIR PROGRESS

Promoters and architects engaged on kinema building are invited to send particulars to the Editor, "Kine. Weekly"

LAMBETH, LONDON, S.E.—H. & B. Cinemas, Ltd., has been formed with a nominal capital of £1,000 to build a kinema at Brixton Road. Plans for the premises were passed by the local authorities in July, 1936. They were prepared by W. E. Trent, F.R.I.B.A., staff architect to Gaumont-British, with which the new company is associated.

CHERITON. — London and Provincial Cinemas, Ltd., are to build a 800-seater kinema at the junction of High Street and Risborough Lane, Cheriton.

A.B.C. CIRCUIT.—W. R. Glen, F.R.I.A.S., staff architect to the Associated British Cinemas, Ltd., is preparing plans for a kinema, to be built at London Road, Newcastle-under-Lyme. An extensive reconstruction scheme is to be carried out at the company's Hippodrome at Wellington Street, Woolwich, S.E.

DEVONPORT.—A kinema seating 1,200 persons is to be erected at Devonport for St. Budeaux Cinema Co., Ltd. The architect for the scheme is D. E. Nye, of Pereira House, Tufton Street, S.W.1.

KING'S LYNN.—B. G. Culey, of Wootton Road, Gaywood, King's Lynn, is to build a kinema in London Road, King's Lynn.

NORTHOLT.—A kinema and shops to the design of F. E. Bromige, architect, of 3, Kingsley Street, Regent Street, W.1, is to be erected in Mandeville Road, Northolt.

MACCLESFIELD.—Plans have been prepared for the erection of a kinema at Macclesfield.

RECONSTRUCTIONS

FELTHAM.—Plans have been submitted to Middlesex County Council for a kinema seating 1,500 in High Street, Feltham. J. H. Martin, of 8, Vine Street, W.C.2, is the promoter.

ST. NEOTS.—J. Owen Bond and Son, of 26, Tombland, Norwich, are the architects of a kinema to be erected in the Market Square, St. Neots. The building contract has been let to T. Gill and Son, of Norwich.

GOLDERS GREEN.—A rebuilding scheme is to be carried out at the Ionic kinema, Golders Green, for Ionic Cinema Co., Ltd.

ELECTRICAL ASSEMBLY OF THE SYNTHETIC ORGAN

The Achievement of Just Scales

A paper on musical scales in a recent *S.M.P.E. Journal* makes the interesting statement that in Hammond (Lafleur) organ, the harmonics artificially introduced by the various stops differ from those of pipe organs in being on the "tempered" scale, or mathematically corrected, instead of "natural," as in all other keyboard instruments. In course of a description of the various musical scales employed during the past 30 centuries, it is explained that in the "tempered" scale normally employed, the frequency ratio of each note to the preceding one is equal to the twelfth root of 2.

The "just" or harmonic scale suffers from the disability that it can be played only in one key; it consists of a series of notes whose frequencies are represented by the number, 1, 9/8, 5/4, 4/3, 3/2, 5/3, 15/8 and 2.

The author suggests that the just scale must be returned to, since it provides the largest number of exact harmonies possible. With the advent of electrical keyboard instruments, it is possible to tune such an instrument in the just scale, and to change key electrically by altering the frequency of the generating devices.

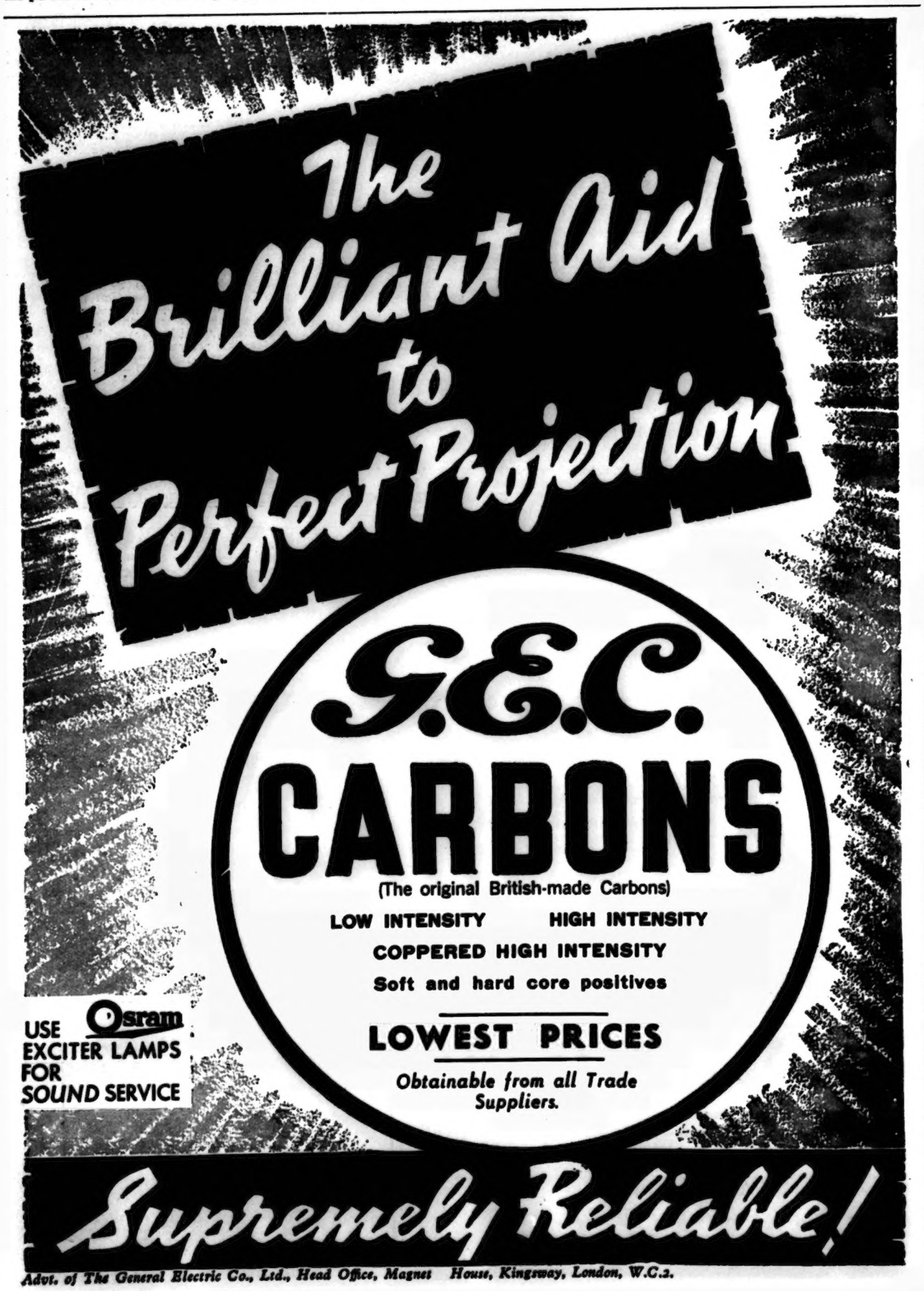
These generating devices consist in the Hammond organ of 91 minature tone-wheels. These wheels are made of steel, and each has a sine-wave cut in the periphery. A single permanent-magnet pole-piece with a coil wound on it is used with each generator. All the generators are driven from a single synchronous motor, with elaborate precautions to prevent frequency-modulation flutter. The generator assembly consists of two groups of jack shafts, on each of which is mounted two tone wheels, separated in frequency by an integral number of octaves, and a gear and mechanical low-pass filter.

The output of each pick-up coil is passed through a low-pass filter to reduce it as nearly as possible to a sine wave. Provision is made to synthesize tones using a fundamental or 1st harmonic, the 2nd, 3rd, 4th, 5th, 6th and 8th harmonics; the sub-harmonic, or octave below the fundamental; and the sub-third, or fifth above the fundamental.

The strength of each harmonic in a tone can be set in eight steps of 3db. each, or cut out entirely. Eighteen of the usual pipe-organ qualities are permanently adjusted, and nine may be used on each manual by pressing appropriate switches. The volume control, operated by a foot-pedal, has a total range of 30 db. A tremulant is provided by a motor-driven potentiometer.

PATENTS AND TRADE MARKS

Any of our readers requiring information and advice respecting Patents, Trade Marks or Designs should apply to Messrs. Boyner and Co., Patent Agents, of Bank Chambers, 29, Southampton Buildings, London, W.C.2, who will give free advice to readers mentioning this paper



Advt. of The General Electric Co., Ltd., Head Office, Magnet House, Kingsway, London, W.C.2.

Jean Arthur and Cary Grant as they appear in Columbia's Howard Hawks production, ONLY ANGELS HAVE WINGS

London and Provincial Trade Screenings

NEW FILMS TO BE SHOWN DURING THE WEEK ENDING JUNE 29

Date.	Time.	Place.	Title of Films.	Shown By.	Stars.	Cert
LONDON						
Thur., June 22	3 p.m. ...	Cambridge ...	House of Fear	General F.D. ...	———	—
,, ,, 22	8.30 p.m. ...	Cambridge ...	Golden Gloves	General F.D. ...	Victor McLaglen ...	—
Fri., ,, 23	8.30 p.m. ...	Cambridge ...	Captain Fury ; A Day at Denham	United Artists ...	Brian Aherne ...	—
,, ,, 23	11 a.m., 3 p.m. & 6.30 p.m.	Century Theatre	The Arizona Wildcat	20th Century-Fox	Jane Withers... ...	—
Tues., ,, 27	3 p.m. ...	Piccadilly ...	Nancy Drew, Trouble Shooter	First National ...	Bonita Granville ...	—
,, ,, 27	10.30 a.m. ...	Carlton	Gracie Allen Murder Case ; Under Dogs ; Good Skates.	Paramount ...	Warren William ...	—
,, ,, 27	3 p.m. ...	Cambridge ...	That Girl from College ; Prairie Pappas.	RKO-Radio ...	Anne Shirley	—
,, ,, 27	8.30 p.m. ...	Cambridge ...	The Girl from Mexico ; March of Time No. 2 (Fifth Year).	RKO-Radio ...	Lupe Velez	—
Wed., ,, 28	3 p.m. ...	Cambridge ...	The Girl and the Gambler ; Home Boner ; Talent Auction.	RKO-Radio ...	Leo Carrillo	—
,, ,, 28	8.30 p.m. ...	Cambridge ...	The Saint in London ; Submarine Circus.	RKO-Radio ...	George Sanders ...	—
Thur., ,, 29	3 p.m. ...	Cambridge ...	Panama Lady ; Away to the West ; Readin', Ritin' and Rhythm	RKO-Radio ...	Lucille Ball	—
,, ,, 29	8.30 p.m. ...	Cambridge ...	Five Came Back ; Fisherman's Paradise.	RKO-Radio ...	Chester Morris ...	—
,, ,, 29	3 p.m. ...	Piccadilly ...	Code of the Secret Service ...	First National ...	———	—
Fri., ,, 30	9 p.m. ...	Leicester Sq. Th.	The Sun Never Sets	General F.D. ...	Basil Rathbone ...	—
Mon., July 3	8.30 p.m. ...	Cambridge ...	Man of Conquest	British Lion ...	Richard Dix	U
Tues., ,, 4	11 a.m. ...	Own Theatre ...	Mexicali Rose	British Lion ...	Gene Autry	U
,, ,, 4	3 p.m. ...	Piccadilly ...	I Was a Convict	British Lion ...	Barton MacLane ...	U
,, ,, 4	3 p.m. ...	Cambridge ...	North of Shanghai ; Now It Can be Sold ; Community Sing No. 22.	Columbia ...	———	—
,, ,, 4	8.30 p.m. ...	Cambridge ...	Dodge City	First National ...	Errol Flynn	—
Wed., ,, 5	11 a.m. ...	Own Theatre ...	The Night Riders	British Lion ...	Three Mesquiteers ...	U
,, ,, 5	3 p.m. ...	Cambridge ...	Outside These Walls ; Rattling Romeo ; Community Sing No. 24.	Columbia ...	———	—
,, ,, 5	8.30 p.m. ...	Cambridge ...	Romance of the Redwoods ; Happy Tots ; Screen Snapshots No. 72.	Columbia ...	Charles Bickford ...	—
BIRMINGHAM						
Fri., June 23	10.15 a.m. ...	Forum	Only Angels Have Wings ...	Columbia ...	Cary Grant	—
CARDIFF						
Fri., June 23	11 a.m. ...	Park Hall ...	Maisie	M-G-M	Robert Young ...	—
,, ,, 23	10.30 a.m. ...	Olympia	Only Angels Have Wings ...	Columbia ...	Cary Grant	—
GLASGOW						
Fri., June 23	10.45 a.m. ...	La Scala ...	Maisie	M-G-M	Robert Young ...	—
LEEDS						
Fri., June 23	11 a.m. ...	Scala	Maisie	M-G-M	Robert Young ...	—
,, ,, 23	10.30 a.m. ...	Ritz	Only Angels Have Wings ...	Columbia ...	Cary Grant	—
LIVERPOOL						
Fri., June 23	11 a.m. ...	Scala	Bridal Suite	M-G-M	Robert Young ...	—
MANCHESTER						
Fri., June 23	10.45 a.m. ...	Gaumont... ...	Maisie	M-G-M	Robert Young ...	—
,, ,, 23	10.45 a.m. ...	Paramount ...	Juarez	Warner	Paul Muni	—
Tues., ,, 27	10.45 a.m. ...	Tatler	East of the West ; Arctic Highway ; Isles of the West ; Whose Promised Land ?	Kinograph, Dist.	——— ...	U
NEWCASTLE						
Fri., June 23	10.45 a.m. ...	Grainger ...	Maisie	M-G-M	Robert Young ...	—
,, ,, 23	10.30 a.m. ...	Paramount ...	This Man in Paris	Paramount ...	Barry K. Barnes ...	A
,, ,, 23	10.15 a.m. ...	Essoldo	Only Angels Have Wings... ...	Columbia ...	Cary Grant	—
,, ,, 23	10.45 a.m. and 3 p.m.	Own Theatre ...	The Gorilla...	20th Century-Fox	Ritz Brothers... ...	—
Thur., ,, 29	10.45 a.m. ...	Essoldo	Sweepstakes Winner	Warner	———	—
NOTTINGHAM						
Wed., ,, 28	10.45 a.m. ...	Scala	Juarez	Warner	Paul Muni	—
,, ,, 28	10.30 a.m. ...	Ritz	This Man in Paris	Paramount ...	Barry K. Barnes ...	A
SHEFFIELD						
Fri., June 23	10.45 a.m. ...	Cinema House ...	This Man in Paris	Paramount ...	Barry K. Barnes ...	A
,, ,, 23	11 a.m. ...	Union St. P.H. ...	Sweepstakes Winner	Warner	———	—
,, ,, 23	11 a.m. ...	Central P.H. ...	Bridal Suite	M-G-M	Robert Young ...	—

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WANTED, House Manager for super-kinema, suburb of Sheffield; must be live wire showman; able to run stage presentations, etc.—Apply, with photo, salary and copy refs.—E., Box 986, Kinematograph Weekly.

REPRESENTATIVES for London and Home Counties to handle as side line on commission basis Exhibitors' Best Service of Still Display Cabinets, complete with Publicity.—Call or write, Cinema Signs, 147, Wardour Street, W.1.

WANTED.—Relief Manager, July-September. Must be fully experienced.—R. H. Godfrey, Empress Cinema, Runcorn.

YOUNG ASSISTANT-MANAGER wanted for Leicestershire; good prospects for right man. Give details experience and salary required to M., Box 992, Kinematograph Weekly.

THOROUGHLY experienced Western Electric operator required as chief operator and assistant manager. Managerial duties will be taught.—Please stage age, experience and salary expected to H., Box 989, Kinematograph Weekly.

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CHARTERED ACCOUNTANT (37), at present and for last ten years employed in senior position on staff of leading international accounting firm, and having specialised experience of film industry, desires appointment with major film renter.—O., Box 994, Kinematograph Weekly.

MANAGER, at liberty now, desires position, excellent references, thoroughly experienced, Cinema and Stage, sole control or instructions, anywhere, London, Provinces.—N., Box 993, Kinematograph Weekly.

ORGANIST, aged 23, urgently seeks post (anywhere). Popular library and slides. Previous experience as deputy.—L., Box 991, Kinematograph Weekly.

MANAGER, vacant, will go anywhere. Opportunity for live exhibitor to secure services of really efficient, reliable man, age 42, married, bonded, ace on publicity.—Manager, 32, Grosvenor Gardens, Boscombe, Bournemouth.

MANAGER (34), 16 years' extensive and varied experience circuit and independent halls, would accept manager-operator. Moderate salary.—K., Box 990, Kinematograph Weekly.

YOUNG MANAGER, experienced large and small halls, London and Provinces, circuit and independent. Good education and appearance. Near London preferred.—G., Box 988, Kinematograph Weekly.

FINANCIAL

CAPITAL.—London Financial House of standing invites SOUND PROPOSITIONS. Established Businesses and schemes. Limited company formation.—PRINCIPALS, write, J., Box 585, Kinematograph Weekly.

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"MORRISON GYROTONE," the low-priced talking picture equipment, made to laboratory standards—specialists in Kalee projector overhauls. Static rectifier manufacturers. — Gyrotone, Ltd., Coleshill, Birmingham. 'Phone: Coleshill 69.

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X XL & B.T.-H. EXCITER LAMPS, 7/6.
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T TAYLOR HOBSON CINE. LENSES, 75/-.
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J JOINERS FOR GOOD FILM JOINS, 16/-.
I INTER. SPROCKETS FOR KALEE, ETC., 14/6.
H HIGH-INTENSITY CARBONS, LESS 25%.
G GOERTZ 8-IN. ARCS, WITH HOUSES, £9 15s.
F FILM STORAGE BOXES, 12-WAY, 75/-.
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ON TUESDAY 4th, WEDNESDAY 5th, THURSDAY 6th and FRIDAY 7th, JULY, 1939,
BEGINNING EACH DAY AT 10.30 A.M. PROMPT.

SHIRLAW, ALLAN & CO., Auctioneers, Hamilton, have received instructions from THE DISPOSALS COMMITTEE, EMPIRE EXHIBITION, SCOTLAND, 1938, to Sell, by Auction, as above.
Admission to Park by Bellahouston Drive Gate on production of Catalogue, obtainable from Auctioneers.
ON VIEW THREE DAYS PRIOR TO SALE.
HAMILTON, JUNE, 1939.

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Printed in Great Britain and Published for the Proprietors, Kinematograph Publications, Ltd., by ODHAMS PRESS Ltd., Long Acre, W.C.
June 22, 1939.

FILM EXCISE DUTY DROPPED

Chancellor Promises Adjustment of Customs Duties

SUCCESS OF TRADE'S CAMPAIGN

SIR JOHN SIMON, IN THE HOUSE OF COMMONS, ON WEDNESDAY AFTERNOON, SAID :—
"ON A CLOSE EXAMINATION OF THE OPERATION OF THE PROPOSED TAX ON KINEMATOGRAPH FILMS AND ESPECIALLY OF THE DIFFERENT CIRCUMSTANCES IN WHICH THE EXCISE DUTY WOULD HAVE TO BE APPLIED, I HAVE REACHED THE CONCLUSION THAT THIS PORTION OF MY PROPOSALS SHOULD BE DROPPED. THE RESULT WILL BE THAT THERE WILL BE NO EXCISE DUTY ON KINEMATOGRAPH FILMS.

"It will be observed that the Customs Duty will need to be correspondingly adjusted and there may be other minor adjustments, but these will appear later on, dealing with the clause relating to kinematograph films in the Finance Bill."

K.R.S. President Delighted

DAVID E. GRIFFITHS, President of the K.R.S. and Chairman of the Trade Committee, commenting on the Government decision, expressed, on behalf of the Industry, extreme satisfaction that the merits of the case presented to the Chancellor and his officials had been appreciated and that the effect of the very real hardships which the taxes would have inflicted upon the Industry was recognised.

There will, of course, doubtless be discussions as regards the adjustments mentioned by the Chancellor in respect to the Customs duties.

"We can now look forward, I think, to a measure of real progress and prosperity."